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April, 1943

AMERICAN SPEECH

A Quarterly of Linguistic Usage

English in New Zealand
J. A. W. BENNETT

'Ration'
KEMP MALONE

Baseball Jargon
FRANKLIN P. HUDDLE

Articles by
J. WILLIAM FREY, J. B. McMILLAN
GLADYS A. REICHARD

Reviews by
KEMP MALONE, LOUISE POUND

COLUMBIA UNIVERSITY PRESS
2960 BROADWAY, NEW YORK, N. Y., OR
450 AHNAIP ST., MENASHA, WIS.

$4.00 a year—Single copies $1.00

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VOLUME XVIII APRIL, 1943 NUMBER 2

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¶ We are especially happy to present in this issue 'English as It Is Spoken in New Zealand,' by J. A. W. BENNETT. A native of New Zealand, Mr. Bennett is Fellow of Queen's College, Oxford, and a frequent contributor to learned periodicals. At present he is in this country on British Government service. ¶ GLADYS A. REICHARD is Associate Professor of Anthropology in Barnard College, and the author of six books on the Navajo Indians, of two Indian grammars, and of a two-volume work, *Melanesian Design*. ¶ FRANKLIN P. HUDDLE is Director of the Brown University News Bureau. After receiving his M.A. degree at Brown in 1939, he taught English there for three years before turning his talents to journalism. His article, 'Baseball Jargon,' is based on collections made from his own experience as well as from printed sources. ¶ J. WILLIAM FREY is Professor of Modern Languages at Presbyterian College, Clinton, South Carolina. His article, 'The Phonemics of English Loan Words in Eastern York County Pennsylvania Dutch,' was printed in *American Speech* for April, 1942. More recently he has published *A Simple Grammar of Pennsylvania Dutch*. ¶ JAMES B. MCMILLAN is Assistant Professor of English at the University of Alabama. His chief interest is American English, and particularly the speech of the Southern states. ¶ Professor KEMP MALONE's article on the word 'ration' arrived in our office in the midst of a vigorous argument between the Editor and the Managing Editor as to the most prevalent pronunciation of that word in the United States. Professor Malone's article upholds the Editor's contention that [ræʃən] is more common than [reɪʃən], but the Managing Editor is not yet convinced. ¶ With this issue Professor DWIGHT L. BOLINGER's section, 'Among the New Words,' begins its third year. We feel that Professor Bolinger deserves the gratitude of all students of American English for his labors on this section; but we feel also, with him, that its value would be materially increased if more of our readers would collaborate in the collection of material. May we call attention here to the paragraph headed 'Please Comment,' which appears in 'Among the New Words' in each issue?

We regret to announce that Professor Treviño, who is now in Washington on Government business, has been unable to prepare the usual Phonetics bibliography for this issue. He promises, however, to make up the deficiency in the Fall.

American Speech is published four times a year (No. 1, Feb.—No. 2, Apr.—No. 3, Oct.—No. 4, Dec.) by Columbia University Press: Single copies, $1.00 (foreign, $1.10)—$4.00 a year (foreign, including Canada, $4.30). Subscribers should notify the Publisher of change of address at least three weeks before publication of issue with which change is to take effect.

Manuscripts, editorial communications, and books for review should be addressed to The Editor of *American Speech*, Philosophy Hall, Columbia University, New York, N.Y. Subscriptions and business correspondence should be addressed to *American Speech*, Columbia University Press, 2960 Broadway, New York, or 450 Ahnaip St., Menasha, Wis.

Entered as second class matter March 26, 1938, at the post office at Menasha, Wis., under the Act of March 3, 1879. Copyright 1943 by Columbia University Press.

AMERICAN SPEECH

VOLUME XVIII APRIL, 1943 NUMBER 2

ENGLISH AS IT IS SPOKEN IN NEW ZEALAND

J. A. W. BENNETT
The Queen's College, Oxford

THE WHITE POPULATION of the islands of New Zealand consists of about a million and a half people, mostly of English or Scotch descent, if not themselves born in Britain. Systematic settlement began only a century ago; and the ties with 'Home,' as 'The Old Country' is still called (it is worth noting that this use of the word is now less common in Australia) are stronger than in any other British Dominion: London is the mecca of most New Zealanders. They believe that they speak the King's English, whilst they disapprovingly describe their nearest neighbors as speaking 'Australian,' or 'with an Australian accent'—a view that Australians themselves sometimes confirm by asserting that New Zealanders, compared with them, speak 'hundred per cent English.'

Now it is true that there has been a quicker growth of national consciousness in Australia, and that Australian speech and idiom have a quality and character of their own; certain features of 'Austral' English have been recognized for some time, and glossaries of Australian usage have been published.[1] But it has not usually been recognized that the language of the New Zealanders has its own distinctive characteristics, its own blend of idioms and usages. And there has been little attempt to give a picture of English as it is spoken (and written) in New Zealand:[2] partly because any such survey involves a form of self-criticism which it is especially difficult for a native of a small and comparatively isolated community to undertake, lacking as he does adequate standards of comparison;

1. E.g., E. E. Morris, *Austral English Dictionary*, 1898.

2. E. Partridge, *Dictionary of Slang and Unconventional Usage* (2nd ed., 1938), gives due attention to Australian and New Zealand slang, though he often fails to indicate points at which they coincide. The *OED* (especially the Supplement) records a number of New Zealand words and usages.

Since this article was first written, Sidney J. Baker's *New Zealand Slang* (N.Z., n.d.) has appeared. Its title indicates its limitations, and it contains certain misconceptions, some of them due to the author's failure to recognize adoptions from American speech. It is chiefly valuable for its collection of early usages, now for the most part obsolete.

partly because few visitors, even when qualified for such a study, stay long enough to make it. The following account does not pretend to be in any way complete or definitive. For one thing, the influence of Australian usage is so considerable that it is probably to be reckoned with even in cases where it is not specifically mentioned. For another, New Zealand is rich in slang, and like most slang it is ephemeral and sometimes esoteric. Rather, the intention is to suggest the general pattern and texture of this language, to separate some of the strands of which it is woven, and to indicate some of the modifications which so-called Standard British English has undergone in the Dominion furthest removed from Britain.

PRONUNCIATION

Pronunciation is in some ways the aspect of 'New Zealand English' which can be dealt with most easily, as there are several features which are quite marked, and shared by the majority of speakers. Chief among these are:

(1) The treatment of Standard English [ɑ:], as in *art, hard, large, master, task, 'Varsity.* In all such words the vowel is given a much flatter sound than in Standard British English; it closely resembles the vowel found in the same positions in some New England speech, and can best be transcribed as [a:]. What Grandgent says of New England applies to New Zealand: '. . . Our grass really lies between the *grahs* of a British lawn and the *grass* of the boundless prairies.'[3] Words in which the vowel is followed in the spelling by *r* and a consonant are particularly liable to receive this pronunciation (*r* in such words is generally 'silent,' as in Southern England, except where Scottish influence is felt). In many other cases in which Standard (Southern) British English has [ɑ:] New Zealand often has a short [æ], as in *dance, path,* etc.; and this value is common in final syllables of such words as *telegraph, contrast.*[4] Fluctuations in the pronunciation of this vowel seem to follow no precise pattern.

(2) The treatment of the Standard English diphthong [ɑu]. One of the ways by which a New Zealander may most easily be recognized is his pronunciation of *cow.* The sound usually heard in such words is often described as nasalized, but it is due to the habit of speaking through the teeth rather than to 'speaking through the nose' (and the conditions producing the sound described in (1) are similar): the first component of

3. Quoted by H. L. Mencken, *The American Language* (4th ed., 1936), p. 336. Cf. G. P. Krapp, *English Language in America* (1925), II, p. 11; and Miles Hanley, 'Observations on the Broad A,' *Dialect Notes,* Vol. V, Pt. 8 (1925), pp. 347-350.

4. In Australia the distinction is apparently between *-ance* words, in which any approach to an [ɑ:] sound would be scorned as 'Oxford English,' and other words, in which Standard British English [ɑ:], or an approximation thereto, is usually kept.

the sound is thus closer to [æ] than to [ɑ], and the diphthong can best be represented by [æʊ]. It will be noticed that again there is a parallel with American speech: the same elements have been recognized in the pronunciation of this diphthong in New England dialect and in Southern American.[5] In some cases—especially in positions of secondary stress—the sound heard is even more obscure, becoming something like [ɛə] in such word-groups as *petered out, five thousand pounds.*

(3) The treatment of Standard British English [u:], as in *do, to, move, school, food.* This sound is sometimes diphthongized to [ju:], especially in positions of stress. When the diphthong [uə] occurs in such words as *sure, poor,* there is a marked tendency to lengthen the first element, giving [ʃu:ə], [pu:ə]. This feature (which of course is not confined to New Zealand) is not so marked as (1) and (2). But all three developments seem to be results of a similar physical cause. The lips are not fully rounded, but tend to remain flat, and the sounds are partly emitted through the teeth. Various physical or psychological factors may account for this tendency. Perhaps clenched teeth are a concomitant of the pioneering spirit! Or it might be argued that the enunciation has been developed by people accustomed to speak with a pipe or cigarette between their lips. But these explanations are as conjectural as they are incomplete.

(4) A noticeable feature is the pronunciation of final *-y* or *-ey,* in such words as *very, fifty, Godley,* as [i:]. Baker's suggestion[6] that this is 'occasioned very largely by native place-names' ending in *-e, -i,* is not convincing.

(5) The spelling *wh-,* as in *when, wheat, which, while,* usually represents breathed [ʍ]. This speech habit is equally strong in all parts of the country, for both stressed and unstressed positions, in anything that approaches 'careful' pronunciation. The presence of a large Scottish element in the original community, especially in the Otago district of the South Island, may have assisted in its growth. All official radio announcers use it, and are encouraged to do so. The habit is confirmed by the tendency, natural in a country where the tradition of Standard British English is not strong, to pronounce words as they are spelt.

Spelling-pronunciations, in fact, flourish in the Dominion—in proper names like *Cowper* or *Trentham* [kæupə], [trɛnθm], as well as in words in which there is variation elsewhere, like *conduit* ([kɔndju:t] is general in New Zealand; *been* is always [bi:n], never [bɪn]) and *housewifery* [hæuswaɪfəri]. The tendency, illustrated in this last word, to distribute stress as evenly as possible over a series of syllables, is one for which

5. Cf. Krapp, *op. cit.,* II, p. 192.
6. *Op. cit.,* p. 101.

parallels can be found more often in American than in Southern British speech. Several words the New Zealanders have insisted in pronouncing in their own way: *supplejack* is always [su:pl̩dʒæk], and *basic* [bæsɪk] (generalised from the phrase *'basic* [bæsɪk] *slag'*). *Pérsimmon* is a return to, if not a survival of, the usual seventeenth-century pronunciation.

New Zealanders, like Australians, are often charged with having a cockney accent, but the phrase is not an accurate description of characteristic New Zealand speech: it covers only such cases as the substitution of a sound resembling [aɪ] for [eɪ] in words like *made, major,* and even in these cases the effect is certainly not that of stage cockney. 'Nasalisation' occurs sometimes, but is not very marked. More important, if more intangible, is the difference in intonation that comparison with the speech of Englishmen (and even more, Englishwomen) reveals. One's general impression is that New Zealand speech is more monotonous in its rhythmic pattern than Standard British English, and that the New Zealand voice is generally lower-pitched than the English voice. In short, the resemblance is to *vox Americana* rather than to *vox Anglicana.*[7]

Slight regional differences exist, but have not yet been analysed in detail. A modified form of Scots is widely heard in the province of Otago, originally a Presbyterian settlement; the 'rolled' *r* is most frequent there. Canterbury was originally an Anglican settlement, and it is said that Standard British English can be heard there more easily than elsewhere (some private schools near Christchurch have claimed to teach more 'precise' English than that used in State schools); but typically New Zealand vowels are just as common there as in any other province. In a few other areas immigrants from Europe have left slight traces. Some of the older inhabitants of Dannevirke[8] and the surrounding country—a farming district in the lower half of the North Island, settled by Danes in the last century—could, till recently at least, be detected by a 'foreign' accent. In North Auckland there is a small area between Waiwera and Warkworth which was settled by Austrians, Bavarians, and Bohemians. Here the bilingual stage has already been passed, and the only trace of a foreign influence in the speech of the younger generation is the pronunciation of [dʒ] as [tʃ]; *Jack* and *John* are always [tʃæk] and [tʃɔn]. But such phenomena as these can be observed on a larger scale in other countries, and have only an incidental interest here. The general uniformity of speech from area to area and from class to class reflects the cultural

7. It is worth noting that a New Zealand or Australian accent often seems more acceptable to an American audience than a Standard British English accent.

8. Another place-name of Scandinavian origin, greatly disguised, is *Snufflenose,* a corruption of *Snefjellnes.*

and social homogeneity of the young nation; indeed, it is misleading to talk of classes in a society in which almost all education is in the hands of the state, and in which inequalities of wealth have been steadily reduced. At the same time, isolation from other English-speaking countries has doubtless been partly responsible for the development of such phonetic peculiarities as those noted above.

VOCABULARY AND USAGE

New Zealand is primarily a pastoral and agricultural country; hence it is natural that a large part of the New Zealander's vocabulary should be connected with the land. Before there could be crops or pasture the land had to be cleared of 'bush'—a word denoting any sizeable growth of trees or fern. The word *bush* was presumably adopted from North America, but it is now used much more widely in New Zealand than in this country. It implies all that was formerly meant by the American 'backwoods'; *to go into the bush* is to go into the wild, uncultivated parts of the country; so to be *bushed* is to be lost—a sense with which the American use ('tired, worn out') is obviously connected. *Bush lawyer* is the name for a troublesome trailing bramble. The *bush hawk, bush warbler,* and *bush wren* are various native birds. *Bush sickness* is a disease afflicting cattle. And *bush fighting* was borrowed from America to describe the skirmishes of the Maori wars.

As the bush was cut down, the timber trade grew up; and it has supplied a wide variety of occupational terms. Thus, a *bush skiddy* is a man who works on the cleared tracks which carry logs to the mill, where it is handled by a *break-down man* ('to break down' in New Zealand means 'to make lighter'). Other terms, more or less self-explanatory, are *breaker-out* (the man who clears a timber-jam; pl. *breaker-outs*), *slip-trucky, scarfer* (v. *OED* under *scarf* sb. 2), *goose man* ('drag' and 'goose' are various types of saw; cf. U.S. *drag-saw*).

Gold-mining lured many early travellers to New Zealand from Australia and America, whence they brought the appellative *digger,* which took firm root. It has since become equivalent to 'man, buddy, fellow-countryman,' and, since World War I, to 'Anzac.'[9] Its existence was perhaps prolonged by its application to those who followed the hard, semi-nomadic life of digging for kauri gum, and later to the troops who 'shovelled Gallipoli into sandbags.'

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9. Itself a notable contribution to the English vocabulary; made up from the initials of the Australian and New Zealand Army Corps in 1915. *Cobber,* another synonym for *digger,* was originally Australian (Yiddish *chaber*), but is now widely used in N.Z. (See *Notes and Queries,* Sept. 28, 1929, where a derivation from aboriginal *cubba* is suggested.)

Some who came for gold remained to dig for coal. Two words still in use in coal-mining districts—*tom,* an artificial support, and *gad,* a sharp iron instrument—are said to have been introduced by Cornish miners who were among such early immigrants.

The pastoral life of New Zealand also has its own vocabulary. *Share-milker* is explained by its Australian and American parallels *sharefarmer* and *sharecropper. Bobby-calves* are the young calves which become veal. *Paddock* describes any fenced-in territory. The Scottish *byre* is used for a cattlepen in the south of the South Island—a reminder of the origin of the first settlers there. *Billy*—borrowed from Australia, where it was used of the can in which the swagman boiled water and made tea—is now also applied to any can which will contain household milk. *Creek* is used in the American sense of a stream, as well as in the English sense of a small arm of the sea. *Gully,* though it may have been introduced by Californian miners, is used in a wider sense than in America, being applied to any ravine or valley formed by steep hillsides—a common feature of the volcanic landscape.

A few more recent words and adaptations may be cited as indicative of various aspects of life in New Zealand today. The verb *to bach,* to live as a bachelor (which Mencken describes as still on probation in America) has not only extended its meaning—being used to describe the simple life in a cottage—but has also produced a noun *bach,* or *batch;* this is the general term for a small week-end or holiday cottage, often by the sea. *Bungalow* was borrowed from India some forty years ago for the more substantial wooden houses of one story, with or without verandah. Both the word and the type of building are now somewhat less common. *Morning tea* is an institution characteristic of New Zealand, where housewives and workers habitually make tea in the middle of the morning (in England the phrase usually denotes tea in bed). When this morning break is taken al fresco or in factories it is known as a *smoke-oh.* A *shower* is not now what it once was—a party for the bride-to-be—but a light decorated covering spread over cups and saucers set out on a tray or table. A visitor, reading notices in New Zealand papers, might be puzzled by phrases like 'Rooms with tray' and 'Ladies bring basket'; in both cases the container stands for the thing contained—breakfast and afternoon tea delicacies, respectively. He would also notice that the inhabitants usually say 'last evening' rather than 'last night'—perhaps because the nights are comparatively mild. A common article of furniture is a *stretcher*—a folding camp bed or cot, often used to provide temporary sleeping accommodation in a house; in England the word is practically obsolete in this meaning. A

piece of candy is usually called a *lolly,* and the peppermints described in England as *humbugs* become *blackballs* in New Zealand.

In a country richly endowed with golden beaches it is natural that tennis shoes or sneakers should be known as *sandshoes* (another case of a word staying in circulation in the Dominion long after it has gone out of use in England; readers of Patmore will remember that he uses the word in *The Angel in the House*). A plot of land suitable for a building site is in New Zealand a *section,* in Australia a *block;*[10] the *back-blocks,* in both countries, are the rough, sparsely settled hinterland. 'The King Country' is the district in the North Island which was the home of the Maori King movement of the last century: already its signification has been forgotten by many who use the phrase. In some country districts (the Manawatu, for example) the roads are named *lines*—McDonell's Line, Richardson's Line, Union Line—presumably from early boundary or surveyors' lines. Often the only transport is by large limousines, which are always known as *service-cars.* A pump at a filling-station is a *bowser*—possibly a derivative of the verb *bowse,* to come with a rush, though I cannot find it in current use elsewhere—and petrol is generally known as *benzine,* though it is now coming to be advertised as *gas* at the more modern 'service stations,' some of which have been so far Americanized as to describe themselves as 'lubritoriums.' *Radio* has already driven out the English *wireless, pack* (of cigarettes, etc.), the English *packet, alfalfa,* the English *lucerne,* and *mail,* the English *letters* or *post.* The fruit formerly known as *poor man's orange* has now become *New Zealand grapefruit.*

This infiltration of American words and usages is steadily increasing. It goes on faster than in England, and will doubtless be hastened by the presence of American doughboys and by the improvements in communications with North America which we may expect to follow the war. In recent years the chief American influence has been that of the movies; and, as will be shown later, there has been a generous adoption of American slang and of 'business American.' There is still a strong emotional attachment to England; but strategic, if not economic considerations are likely to bring New Zealand more and more within America's sphere of linguistic influence. Already American novels and magazines, which normally arrive in two weeks, are read as widely as those from Great Britain, which often take two months. The programs of both the government and the commercial broadcasting stations consist largely of recorded

10. *Section* is also used for a fare stage on a street-car route, whilst a probationary student-teacher describes himself as 'on section' when he is paying a periodic visit to the school to which he is assigned.

material, and much of this, too, comes from America. The exploits of the Lone Ranger are followed as keenly by New Zealand children as by any on this side of the Pacific.

COLLOQUIALISMS AND SLANG

The variations from British usage hitherto noted are not very numerous, or especially surprising. But in the speech of the average New Zealander—particularly, perhaps, in that of the outdoor worker—there is a noticeable element of slang. It leavens the conversation of all grades of society, and is more distinctive, and sometimes more racy, than the English taught in the schools.

There is a wide variety of appellatives. A citizen of New Zealand by birth is, or was (the word is obsolescent) a *pig-islander:* pigs were introduced into the country by Captain Cook (and went wild). An English immigrant is known as a *new chum,* as he has been in Australia for over half a century, or a *Pommy,* probably from the rhyming slang which still flourishes in a certain section of Sydney, and rhymes 'immigrant' with 'pomegranate'; a variant is *Homey* (Great Britain being 'Home'), though in Australia this connotes 'homely.' The phrase *old identity,* to describe an old inhabitant, was popularized by R. Thatcher, of Dunedin,[11] in a song satirizing the 'new iniquities'—the Australian mining immigrants of the 1860's. A *cocky* or *cowcocky* (from Australian *cockatoo farmer*) is a small farmer, and a *wharfy* (usually *wharfer,* or *wharf-lumper* in Australia) is a wharf-worker, or longshoreman. The same method of word formation gives, in both countries, *yachty* (yachtsman), *bullocky* (bullock driver), *bushy* (bushman), *swaggy (*also *swagger,* a tramp carrying a 'swag'). *Joker,* for 'chap,' 'guy,' goes back to early nineteenth-century English, but still persists strongly in New Zealand. A *toiler* or *battler* is a hard, conscientious worker—both are used with a shade of condescension; *battler* is also found in Glasgow slang, but there it has the signification of a gangster who fights with his fists. A *goer* is either a successful man, or a profligate. A *doer* is a jester, or an eccentric (cf. *OED* Suppl. under *Do,* sb. 2b).

The slang word for girl is *tart,* used, for instance, by schoolboys; it has only lately begun to assume the derogatory sense it now has elsewhere. *Sheila* (whatever its origin, it has doubtless been blended by popular etymology with the Christian name of the same form) denotes girl friend, as well as girl. *Sister* is also used for a girl as a term of address. It is not, as might be thought, a recent adoption from American films, but a relic of the whaling slang of a century ago.

11. Baker, *op. cit.,* p. 29, disposes of the assumption that Thatcher invented it.

A Chinese (generally known as 'John') is a *Chow* (a derivative of 'Chow-chow'); a Scotsman is a *Geordie,* and an Irishman, as in vulgar American, a *Mick.* These synonyms are also current in Australia.

Slang terms of praise or social criticism are numerous. A boaster is a *skite,* and there is a verb of the same form; it is obviously the same word as the Scottish noun *skyte* (an opprobrious epithet for an unpleasant or conceited person). A showy appearance is summed up as *flash,* as it was in Victorian England. *Tonky* suggests superior social standing or 'tone.' *Pretty punk* does some of the work performed in America by *lousy.* There is a liking for words in *-er,* and a whole group of them express admiration: *corker, stunner* (both used as adjectives as well as nouns), *snitcher*[12] (cf. U.S. *snitzy*), *bosker,* and *bonzer;* the last was certainly borrowed from Australia. Whether *wowser* (a prohibitionist, an excessively religious person, a kill-joy) originated in Australia or New Zealand is uncertain, and so is its etymology.[13] It gained some popularity beyond New Zealand during World War I. The adjective *wowseristic* has been formed from it.

The New Zealander likes his beer—in spite, or perhaps because of, restrictions on the hours and areas in which it can be sold—and drinking habits have produced, as they always do, a whole crop of slang. One such word has passed into the common speech: *to shout* is, specifically, to 'stand a drink,' to shout an order, at the bar; but it now also means to treat another person, no matter what the place or occasion. Beer is dispensed in *handles* (in Australia, *pots*) or *half-handles.* A quart bottle of beer is a *rigger,* and a pint bottle a *marine:* doubtless neither of these terms is peculiar to New Zealand, but they are rarely, if ever, heard in England. *Sly-grog* was originally an Australian term for illicit liquor; the verbal noun, *sly-grogging,* for the traffic in this liquor, is worth recording. The century-old American phrase *to crook the elbow* (to have a drink) and its variant *to bend the elbow* have become naturalized on the other side of the Pacific. A thoroughly drunk man is *stonkered, floored, stunned,* or, as in New York, *shicker;* and this last word, itself of Yiddish origin, has produced *shickered* and *on the shicker. Running the cutter* (i.e. obtaining liquor for people who cannot get it themselves) is used without any appreciation of its original meaning of smuggling. A 'good spree' would be described as a 'proper old boozeroo,' this word being of the same pattern as various American words in *-eroo.*[14]

12. The only quotation given under a noun of this form in the *OED* is dated 1761: '. . . the Bucks, — Bloods, — Snitchers, — Choice Spirits.'

13. See Mencken, *The American Language* (4th ed., 1936), p. 265. The word was in use in New Zealand as early as 1895.

14. See Harold Wentworth, 'The Neo-Pseudo-Suffix "Eroo",' *American Speech,* Feb. 1942, p. 10 f.

Horse-racing, another popular pastime (including trotting races, or *the trots*) provides two colloquialisms which need explanation. The exclamation 'They're off, Mr. Cutts!', announcing that any contest or affair has begun, contains the name of a one-time popular starter at the Auckland races. 'That's a stone ginger' (a dead certainty) conceals the name of a famous and unbeatable horse, Stone Ginger.

The hardest-worked word in New Zealand is *crook*. It does not carry all the moral implications of *crooked*. A man who is *crook* is ill; a *crook* job is unpleasant or difficult. *To go crook* is to show anger or annoyance, to 'sling off at'; and *to go butcher's hook* is presumably a development of this in rhyming slang. The verbs *to go snaky, to go maggoty* (cf. U.S. *maggoty,* whimsical) have the same implications. Phrases like 'mad as a maggot,' 'mad as a meat-axe' are obviously linked with these expressions (some though not all of which may be heard in Australia; cf. Australian *snake-headed,* annoyed); whether *mad* in the sense of angry is a survival of an English provincialism, or has been introduced from America, is not clear. Equally meaningless, though of older antecedents, are 'mad as one thing,' 'like one thing' (= 'with great speed'), and the intensives *hanguva, hangershun*—modified forms of *helluva*. To 'poke borax at' (to tease) comes from Australia, and contains a corruption of an Australian aboriginal word.

The expressions 'too true,' 'too right,' in which *too* has its old intensive value, are in common use; so are 'that'll be a picnic,' 'what a picnic' (where *picnic* = 'trouble, bother'). 'I'm easy' indicates indifference, willingness to accept whatever is offered or decided—as illustrated in the following quotation from an editorial column: 'The man who affects to be easy whilst secretly and anxiously seeking a way out. . .' 'Don't get off your bike' (from 'don't get off your horse,' via a music-hall song?) means 'don't get rattled, excited.' 'I'm set' is simply a variant of the widespread 'all set'—to be distinguished from the same phrase as used in some Southern English dialects with the very different meaning of 'I'm stuck.' 'To have a set on or against someone' represents a conflation of the old-established 'to have a down on' and the Australian 'to have (a person) set'; another familiar variant is 'to have a derry on,' *derry* being a substitute for *down,* apparently from the association of the two words in the refrain 'derry down': 'to have a derry on blowflies' is to have a strong dislike of them. A person complaining of another's ill-will might also say, 'He's got a proper snitch on me'—obviously a variant of 'to snitch upon' (to inform against).

The phrases, 'a cow,' 'a fair cow' must have had their origin in paddocks or milking sheds (they are also current in Australia); they are now used

to describe anything difficult or unpleasant, from an obstinate engine to a tough problem in mathematics. The Australian asseverations 'dinkum,' 'fair dinkum' (honest, 'straight') have produced in New Zealand the meaningless variant 'feather dinks.' The Australian 'rough as bags' has become 'rough as sacks.' *Bullswool,* the Australian name for the fibre of the stringybark tree, expresses scorn or contempt (cf. U.S. *bulldust;* indeed, *bullswool* itself may have originated independently in America). 'All done up like a sore toe' describes someone dressed over-elaborately; many New Zealand children go barefoot much of the time, and it is with this circumstance in mind that we must interpret the simile. The exclamation 'good!' has become 'goodo!,' on the analogy of righto!,' and there is even 'whacko!,' used to express pleasant anticipation (from such phrases as 'whacking good time'). In the mild imperative with *eh*—as in 'Give us a pack of cigarettes, eh'—it is tempting to see a reflexion of the egalitarianism that frequently strikes the visitor (who misses the respectful 'sir'). 'See you some more' is the common phrase of casual farewell, the alternative being 'hooray' (the New Zealand modification of 'hurrah.') The verb *to wait* has acquired an otiose preposition in ordinary use; one is told to 'wait on' rather than to 'wait,' but if any prepositional sense was ever felt in *on*—as in the American 'wait on me'—it has now been lost. *To get* is regularly used to mean 'to come' or 'to go'—as in 'sorry I couldn't get.' The American tag 'Let her go, Gallagher,' described by Mencken as 'a short-lived, silly phrase,' can still be heard in New Zealand; it presumably goes back to comedians' patter.

A *spell* in New Zealand means a period of rest, rather than of work, and 'to have a spell' is to take a rest; in this sense it is probably a remnant of the speech of the New Bedford and Nantucket whalers who once frequented New Zealand waters, 'spell oh!' being recorded (in *Moby Dick,* for example) as a call to cease work or strenuous exercise.[15] A *yarn* is simply a talk or a chat, not a sailor's story nor even a tall story.

In New Zealand slang a penny is a *brown,* a threepenny piece a *thray* (cf. English *tray*), a sixpence a *sax,* presumably from Scottish *saxpence.* 'Oxford scholar' is occasionally heard for five shillings; it probably comes from English rhyming slang for 'dollar.'

There are a large number of words and phrases in common use which one could scarcely classify as confined to, or originating in, New Zealand, but which deserve to be recorded in any attempt to convey something

15. It is thus much older than 'l.C.19-20,' the date given in Partridge, *op. cit.,* p. 807, and possibly it is many centuries older; cf. *The Owl and the Nightingale,* l. 258, 'lat thine tunge habben spale,' where *spale* is more appropriately translated by 'rest' than by Skeat's 'turn of work.'

of the flavor of the colloquial speech of the country. Amongst these are *tucker,* food; *togs,* used of bathing suits rather than of clothes in general; *hippies,* bathing trunks; *flopping,* as in 'a flopping nuisance'; *to part up,* to pay up; *to get hooked,* to find a girl friend; *to up stick,* to shift house, move one's belongings; *half-pie,* mediocre. A horse that runs crooked is said to be *stumered,* apparently derived from Glasgow sporting slang. 'You've got legs on your belly' would be addressed to a sponger or sycophant. 'A clumsy woodser' is clear in its general meaning, though its origin is obscure; *wood* is often, however, used disparagingly. Only a few current phrases can be traced to their creators. One of these is 'to give a man his running shoes,' coined by a New Zealand Minister of the Crown as a vivid substitute for the English 'sack' or the American 'fire.' A glance at Partridge's *Dictionary* will show that the New Zealand Expeditionary Force made their own distinct contribution to soldiers' slang in World War I, typical examples being *typewriter* (machine gun), *dangle parade* (a 'short-arm' inspection), and *mad money* (the money which a girl-friend keeps in reserve in case she decides to leave in a hurry).

No account is taken in the above selection of numerous Americanisms that have by now become almost naturalised in New Zealand speech. However short-lived, they add a distinctive strain; and they remind us of an influence which is likely to grow rather than to diminish, especially in a young and small community, which has had few other linguistic wells to draw upon—particularly since emigration from England has dwindled almost to nothing. Many samples of American slang might be cited as having a wider currency in New Zealand than in England. But a certain time-lag must be noted; it may take several years for a popular American expression to reach the Antipodes and be assimilated into current speech there. Indeed, the colloquial speech of both Australia and New Zealand often preserves usages that have elsewhere become archaic or obsolete; and any awareness that such usages are dialectal or argot has usually disappeared. Of the two countries New Zealand, the more isolated, tends to be the more conservative, sometimes even retaining Australian expressions after they have dropped out of use in Australia itself. Naturally the influence of the Australian vernacular is strong: Australia is the nearest large land mass, its population is five times as great, and the life and culture of the two countries is in many respects similar; and along with the 'Aussie's' nascent nationalism and sense of independence there perhaps goes greater expressiveness and inventiveness in speech than is to be found at present in New Zealand. But sufficient evidence has been adduced above to show that current usage in both countries is by no means identical.

ADOPTIONS FROM MAORI

The natives of New Zealand speak—one need not yet say 'used to speak'—a melodious Polynesian language. But very few 'pakehas,' as the Maoris call white men,[16] take the trouble to learn it, with the result that Maori words have hitherto been given very careless, and even corrupt pronunciation. This is especially true of words adopted into English, as the following notes will show.

The number of Maori words in common use is comparatively small and tends to decrease as the Maoris become Europeanized. Amongst such words still in use are: *kai,* food; *kit,* basket (from Maori *kete* = flax basket); *kiwi,* a flightless bird (used in the Air Forces of many countries during World War I for men on ground duty only); *kumara,* a sweet potato, and sometimes so named; *goory,* a mongrel dog, from Maori *kuri; pipi,* a small mussel; *rakau,* wood; *wahine,* woman; *whare,* hut or dwelling-house; *taipo,* devil (from Maori *taepo*—if indeed this word was originally Maori; it may have been used by Maoris believing it to be English and by Englishmen believing it to be Maori, being originally applied, according to Morris, to the theodolite-tripod because it is the 'land-stealing devil'); *hoot,* money (from Maori *utu* = revenge, through the intermediate sense of 'compensation'); *puku,* stomach, and *pukumu,* big stomach (used jocularly); *tapu,* taboo (being the form of that word in Maori). *Pukkaroo,* adjective and noun, (to make) worthless, useless—it could be used, for instance, of an engine that had broken down—is of dubious origin; it is perhaps from the Maori *pakaru,* to destroy, or conceivably it is an adaptation of 'buggered,' English initial *b-* regularly being unvoiced by the Maori. *Kapai,* good, fine, and *tena koe* (a greeting) are less common on New Zealanders' lips than formerly, whilst *e hoa,* an exclamation with the value of 'look here,' 'I say,' has become corrupted to the tag *heehaw* (as in 'give us that fork, heehaw'); and 'to be pie on' (= to be very good at) seems to be derived from the Maori *pai ana. Taihoa!* 'wait a bit,' and *kia ora,* 'good luck' (a disguised form of *keora tau*) are well-established adoptions. The word *Maori* itself is occasionally used as a term of contempt—as in 'That's a Maori . . .' (of a thing). *Tuatara,* a species of lizard, had a similar but ephemeral use in a limited circle some years ago, when it was applied to anyone toadying to a superior.

Many native names for plants and trees have been supplied with English alternatives. Thus, *kahikatea* has become 'white pine,' and *pohutukawa,* since it flowers in December, 'Christmas tree.' But often the Maori name has been kept, as in *kauri, puriri, totara,* and *nikau* (a species

16. For various theories as to the origin of the word, see Baker, *op. cit.,* p. 16.

of palm). There is one instance of false correctness: Captain Cook called the native *manuka* a 'tea plant'; this became 'tea tree' (the *manuka* grows to tree-height), and then, by an ignorant perversion, 'ti-tree,' on the assumption that *ti* was a Maori word. Certain Maori sounds—especially [ɹ], which is pronounced without any discernible vibration—have always given Europeans difficulty. Hence *puriri* has become 'buridi,' and *piripiri,* a burr, 'biddybid.' Inaccurate pronunciations were formerly particularly common in the South Island, where the Maoris are fewer and their language less often spoken than in the North. *Kowhai* (a flowering tree) became [goɑɪ], *korari,* flax, became [kɪtædi], and words like *mánuka, tótara,* were wrongly accented. But it happens that the worst corruption of all—'portycover' for *pohutukawa*—is reported from the province of Auckland in the North Island.

The Maori treatment of certain English words is conventionally indicated by such spellings as *plurry* and *py korry* for 'bloody' and 'by golly,' [b], [d], and [s] causing the greatest difficulty.[17]

Maori place names inevitably suffer mutilation in spelling[18] or pronunciation—especially in cases where the European does not catch the lightly-sounded final vowel (as in [motətæp] for *Motutapu,* [otəhu:] for *Otahuhu*) or discards all but the opening sounds of a mellifluous polysyllable (as in 'Waimack,' a signpost abbreviation for *Waimakariri*). The Maori [ŋ], as in *Whangarei,* is sometimes misinterpreted as [g], and there are a few spelling-pronunciations accepted by the ignorant. But in recent years, as a result of instruction in the schools and on the radio, there has been a noticeable improvement in the treatment of such words. And at the same time, school-children have been encouraged to use the Maori words for indigenous trees and plants.

TRADE WORDS

Nothing shows more clearly the influence of America than the jargon of New Zealand copy-writers, who draw liberally from American fashion magazines. Words like *bobby-pin* (English 'kirby-grip'), *sheer* (dress material), *tubables* (washable frocks), are taken from American, not English, advertisements; so are various portmanteau words, such as *shellubrication*

17. Baker, *op. cit.,* pp. 86 ff., gives an interesting list of adoptions, but omits the curious fossil-word *pikopo,* which originated as follows: in the period of rivalry between Protestant and Catholic missionaries a century ago, the Roman Catholic Bishop Pompallier laid stress on the fact that he alone held episcopal rank. The closest that the Maori could come to any form of *episcopos* was *pikopo;* hence the Bishop and his proselytes were known as *pikopo.*

18. For some early grotesque spellings see T. M. Hocken, 'Some Account of the Beginnings of Literature in New Zealand,' *Trans. and Proc. N. Z. Inst.,* 33: 437 f.

and *gingervating.* The fashion of forming verbs in *-ize* ('personalized gifts') has produced *preservatize* and *bargainized.* The American 'spectator-sports' (of clothes) has been mistranslated in at least one advertisement as 'spectacular-sports.' And in general copy-writers, even when they do not reproduce American trade-language, have taken over the habit of inventing 'smart,' casual words for the clothes they are advertising. The disease of pseudo-phonetic spelling (*Keen-Kut, Tasti,* etc.) is widespread.[19]

A few trade names have caught the public fancy, and become generalised. Thus *Zambuk,* a brand of ointment, is regularly used for a 'first-aid man' (usually a member of the St. John's Ambulance Corps), or even as an appeal for first-aid; and *Bagwash,* the name of a laundry firm, is now applied to any laundry collected in bags. A system of hire-purchase called the 'Lay-by' has resulted in the verb 'layby,' pronounced and written as one word.

No analysis of the kind attempted in this article can convey adequately the flavor of the vernacular described. Failing direct observation, this can best be caught in the works of New Zealand writers of fiction who have allowed their characters to speak in real and not conventional language, and who have described the country and the people out of an intimate knowledge of both. Among such writers Katherine Mansfield is the best known, though it must be remembered that her New Zealand stories, such as *Prelude* or *At the Bay,* describe New Zealand as it was in her childhood over forty years ago; to the same period belongs Jane Mander's *Story of a New Zealand River.* In more recent years, Robin Hyde's *Passport to Hell* offers as realistic a transcript of 'Digger' life and language as could be wished. But more accessible to Americans are the short stories of Frank Sargeson, which have lately been appearing in the American *New Directions* and the English *New Writing:* in these he catches, with remarkable success, 'the manners living as they rise,' and colloquialisms as they fall straight from the lips of the average New Zealander.

19. American spellings are becoming increasingly common, at least in *-or* words—e.g. *labor, favorite.* Misspellings seem more frequent than in England. In the main street of Auckland I saw several advertisements for 'strawberrys,' and a sign 'motor-analiser.' 'Cartoon' is sometimes used for 'carton'!

IMAGERY IN AN INDIAN VOCABULARY

GLADYS A. REICHARD
Barnard College

THE HISTORY of the development of unwritten languages is unrecorded and must be learned by indirect methods involving the most tedious analyses, for which comparable details are only rarely available. The urgency of recording grammatical forms and texts with phonetic exactness has led to the neglect of vocabulary and usage. The results are, therefore, one-sided, sometimes even leading to conclusions which might be considerably changed if we could know what is felt to be necessary for expression and what the more subtle meanings are. I have looked into these questions after analyzing the Coeur d'Alene language, which is still spoken by perhaps five hundred Indians of northern Idaho.

Their very name, really Coeur d'Alêne, raises the primary question, for it is odd to be called 'Awl Hearts' or 'awl-hearted.' The name was given them by the early French settlers from an origin tale which depicts these Indians as superior because they are 'mean,' that is, brave. They, like many of their neighbors, were proud of their prowess in warfare, especially of their ability to withstand scalping without a murmur or a tear.

A casual knowledge of Indian tales, even though they be highly sentimentalized in translation, shows them to contain ideas and figures of speech which sometimes rise to poetry. Closer examination not only confirms this impression but discloses a surprising wealth of conception and expression. This discussion introduces a few of the simpler concepts, for the more complicated ones require a depth of setting, environmental, sociological, religious and psychological, far beyond the field of language. The setting cannot, however, be satisfactorily realized without an understanding of the vocabulary, a part of language which has various points of interest for itself alone.

In introducing this study of words and usage I shall use only examples which can be definitely, quite literally, analyzed, for there are many intriguing words whose meanings must extend far beyond their original scope, and which are now the most subtle abstractions. For example, some of the stems must have been onomatopoeic by origin, but the Coeur d'Alene speaker has such a strong feeling for the sounds of many words that he identifies them with the sounds of their meaning regardless of their origin.

Words are constructed on the base of the stem by the use of various devices, of which affixing is outstanding. Coeur d'Alene shares with many

other languages in its vicinity the extreme use of locative ideas, especially emphasis on place and direction. These are designated in some instances by independent words; in others, by prefixes; again, by suffixes; and there are cases where all are used. A nominal prefix has a generalized prepositional meaning: by an agent, by means of an instrument, accompaniment, in, on, at, through. A large number of verbal prefixes are concerned with specific references to place and direction. Other adverbial ideas are inherent in the verb stem, as are *enter* (go in), and *leave* (go out) in English.

Coeur d'Alene grammar is by no means as simple as these few abbreviated remarks might indicate, yet for the present purpose they suffice, for we are interested in what the natives say rather than how they say it.

Coeur d'Alene has numerous bipolar words and affixes, elements which express quality, condition or place, and its opposite as well. The prefixes which indicate ideas expressed by prepositions in English have meanings illustrated by the following: on-off of, together-apart, after-in front of, under-off from under, in-out of. The choice of meaning is determined by the context, which is usually designated by the verb-stem itself. For instance, in the compound 'he hung them up on it' the prepositional prefix is the same as it is in the word 'he took them off of it.' The stems clearly show the locative meaning, since only nonsense could result from the wrong one of two possible choices.

The bipolarity of words is nicely illustrated by the stem which means either 'concave' or 'convex.' A dome is convex if you think of its upper side, concave if you consider it from underneath. My Coeur d'Alene interpreter was interested in recording the reading 'Arthur the Rat' in his own language as well as in English. The word for 'rafters' means literally 'something which placed on a surface makes a concavity,' and 'joists' with a comparable morphology is 'something which forms a concavity under.' (I am compelled to use 'concavity,' which is hardly general enough for the Coeur d'Alene stem. The translation otherwise is consistent, for the rafters are thought of as resting on a foundation and enclosing a rounded space, whereas the joists form the foundation in reference to the rafters.)

Perhaps the next sample was due only to an individual point of view, but it provides a good illustration. One of my German friends cracked a soft-boiled egg so that the shell shattered, and it looked as if pieces would get into the edible portion of the egg. I said, 'Can you get it off?' He said, 'I will get it out.' I considered the removal of the shell from the *outside* of the egg; he, the removal of the egg from the *inside* of the shell. One point of view is as reasonable as the other, but linguistically it must be definite. Coeur d'Alene would make a distinction on the same basis,

that is, by the use of locative ideas and their accompanying morphological devices.

Point of view is vividly illustrated by the names which primitive people give to articles new to them, names which are descriptive in contrast to unanalyzable short words used for familiar things. Such words are intelligible because we know the transitional phases between the old customs and the new. Without this knowledge the Coeur d'Alene word for baking-powder, 'that which swells in the ground,' and for raised bread, 'that which cooks in the ground,' would be puzzling. The words seem, however, quite reasonable when we know that before the coming of the white man anything which required long cooking was baked in a pit-oven. Candy is 'little marrow,' a description based on stick candy, the first candy the Indians knew. They sucked marrow from bones; they sucked candysticks. Marrow was a delicacy; the candy was much desired. Flattering terms may be expressed by the diminutive; hence, 'little marrow.'

Of course not all of the descriptive terms can be so easily explained, but some of the more apparent ones bring out the point of view nicely. Milk is 'what causes pursing of the lips.' Here the compound pictures an infant nursing, since this was the only form in which milk was used. Moonlight means 'light shines through in a wavy line,' and strangely, but not incomprehensibly, the same stem is used to designate 'parting the hair.' A warehouse is 'something built on and attached to a long object (railroad),' and a train is what 'moves on all fours on but not attached to a long object (the tracks).' A card-player is 'one whose business it is to bore himself artificially.'

The need for generalization and specification is variously met. There are certain stems for which English has no equivalent, not because English is inadequate but because its speakers do not feel the need to express the same ideas. Even when they do, the words used vary greatly in their inclusiveness. Coeur d'Alene has two stems which with modifications create many common words. They correspond somewhat roughly to English 'make' and 'do.' When one 'does a favor to someone' he 'helps'; when he 'does thus with the hand,' he 'lays it aside'; when he 'does with' he either 'takes some' or 'puts away' (bipolar); when he 'causes himself to do something with' he 'manages to do something'; and when he 'does with someone' he 'scolds.'

The language has many nouns; some are monosyllabic. They indicate generalized as well as specific classes of objects. All animals are named, but there is a general word for animal. There are two classes of fish, edible and non-edible, and each variety has a name. There is a general word for tree even as there are special words for each kind of tree, but there is also

a class which contrasts 'trees of the poplar family' with 'trees of the evergreen family.' The former may mean 'deciduous,' since trees of the poplar family are the most common deciduous trees in the Coeur d'Alene environment.

There are words for different kinds of woven bags, for buckets and canoes, and there is one which means 'empty receptacle, container,' strangely not just 'container.'

Primitive folk possess an amazing fund of knowledge of physical properties. The Coeur d'Alene illustrate this fact in the words for voices. A 'deep voice' means literally 'large cylindrical in the throat,' and its opposite, 'slender cylindrical in the throat,' is used for a 'high-pitched voice.' We must perhaps conclude that these words are a fortuitous stressing of a physical principle, but it is interesting that such a bit of information was chosen for linguistic expression when so much other knowledge remains strictly empirical. Here are the makings of theory, as far as I know, unrealized by the speakers.

Stems which express color are red, yellow, white, black and blue. As is often the case, blue includes certain values of green, other values being defined as yellow. A stem translated by the Coeur d'Alene as 'gray, dim' more accurately indicates absence or recession of definite color and contour, but I find it interesting on both linguistic and psychological grounds to note that there is a stem for pink, which denotes, not the weak, nondescript color of English, but the deep, rich color of salmon and of the new bark of the attractive tamarack tree. Another stem designates the color of a bruise—black, blue, purple, green and yellow. 'Livid' would do for this, but implies discoloration and the condition of the flesh, whereas the Coeur d'Alene word connotes primarily a mixture of colors analogous but not equivalent to iridescent.

A study of stems defining and delimiting motion and physical qualities is not only fascinating but illuminating as well, yet it is only mildly suggestive compared to the material which defines human qualities, behavior and emotions. Stems themselves often include ethical ideals or judgments. A slight modification of the stem may differentiate nuances. To 'straighten the face' has nothing to do with becoming serious in Coeur d'Alene, but means to 'resume the original position after looking away'; to 'straighten or become straight within' means to 'reform, to go straight.' Another form compounded on the stem 'straight' is exactly equivalent to 'set straight' in English, for it means to 'correct.'

Emotions, qualities, diseases and body abnormalities are treated similarly; the words expressing them are based on the consideration of the abdomen, heart, or stomach as their seat. An emotion or quality exists

innately 'in' the heart (stomach), a disease of any internal organ is 'attached to' the heart or stomach; that is, it is temporary or induced, whereas the quality or emotion is inherent. Words defining hunger are built up on the same pattern as words for illness. The number of these is large; only a few will be given:

English	Coeur d'Alene literal
be lonesome, homesick	be involuntarily abandoned in the heart
become sad	lower in the heart involuntarily
be jealous	use oneself to lower the heart
be anxious	become bitter in the heart
be kind	be good in the heart
be busy	be wedged in the heart
be hopeful, hope	fumble about in the heart
be persistent	strive repeatedly in the heart
have indigestion	voluntarily come to be bad on the heart, or tremble involuntarily on the heart
be surfeited with too much food of one kind (*e.g.* vegetable food, or fat)	be worn out on the heart
relish food	cause something to be wholesome attached to the heart

The words for 'jealous,' 'anxious,' and 'hopeful' furnish a nice contrast to the pictures invoked by the English words. 'Fumbling in the heart' is one of many examples of Indian realism. All the Indian languages I know specify degrees or kinds of satiation, having more than one word for 'surfeit.' These words are related to the economic circumstances, especially to the seasonal occurrence of particular types of food. During the gathering season, from spring to late fall, vegetable food was common and meat was scarce. In autumn and winter hunting was the rule, and large animals—deer, elk and buffalo—were secured in generous supply. Toward the end of winter the supply of vegetable food ran low. Consequently there were periods when one 'craved for meat' or 'craved for vegetable food,' and when the particular food came into season again, people 'became surfeited with vegetable food,' or 'satiated themselves with fat.'

The words 'voluntary' and 'involuntary' are used advisedly in the translations of the 'heart' words. They render, somewhat feebly, a philosophical speculation which became strong enough to make a place for itself in the grammar. There must have been a time when the people speaking the Coeur d'Alene language felt a need to explain the cause of a state or condition. They realized this need by creating grammatical means of differentiating an inherent and therefore unalterable state, a state which has been brought about and may therefore be changed, and a condition which has been altered so as to exist irrevocably. Furthermore, the language must

express as compulsively as English expresses time, how the condition was brought about: a person (or object) was changed with or without its own volition, that is voluntarily or involuntarily; a person or object came to be acted upon by a natural or human agent, or without one; the change was brought about with or without control.

It is obvious that this is a difficult subject, but an example will illustrate the ideas expressed. In the sentence, 'the prune is sweet,' we shall have different forms in Coeur d'Alene depending upon whether we mean that 'it is sweet because it ripened thus,' a change brought about by its nature, 'it is sweet because it has been rolled in sugar,' a state which has been brought about and may be changed, or 'it is sweet because sweetening was added to it when boiling,' a change which was brought about by human agency, but which affected the prune from within. (Some readers may be interested to know that the singular stem for 'prune' in Coeur d'Alene is 'palums.')

The examples given illustrate the play with a few elements—stem, prefix, suffix—to create subtle distinctions. The opposite process is demonstrated by the occurrence of a stem to express a particular trait or ideal. One stem like this can best be translated by the word 'real,' as applied to persons in a restricted, if not a slangy, English sense, 'he is a *real* person,' meaning 'congenial, agreeable, admirable,' an inadequate substitute for Spanish *sympatico* or German *sympatisch*. The Coeur d'Alene stem, composed of three sounds, means all of these things and includes also 'well brought up, trained, civilized, cultured, rational, decent, poised, benign.' Probably it originally differentiated 'tamed' from 'wild.' It is highly flattering to have this description applied to one.

Another stem in the same category of idealism means any or all of the following and is perhaps even then not completely rendered: 'clever, skillful, diligent, obedient, pliable, astute, sagacious, shrewd, prudent, canny, adaptable, discriminating, discerning.' This stem is used to express the ideal for which every Coeur d'Alene Indian strove in early days.

The following words defining intangibles are examples of other interesting pictorial analogies. To 'discriminate' is literally to 'select the grain from chaff,' and it conjures up the image of a horse eating and picking out the parts of feed it wants and discarding the rest. To 'concentrate' is expressed by a slight modification of a word that means to 'be engrossed in one thing to the exclusion of everything else.' With its literal meaning the word is applied to a domesticated animal which, after a meal, stands (or lies) with fixed eyes, concerned only with the process of digestion. When it means 'concentrate' the word applies to a mental or a manual task; in a sense it is equivalent to 'ruminate.'

There is a word which means 'obey' in the sense of 'give heed to,' and it may be remembered that one meaning of the word which expresses the Coeur d'Alene ideal is 'obedient' or 'pliable.' That these Indians do not encourage obedience or blind following to the exclusion of one's own thought or judgment is reflected in the word used for 'stupid.' This word means obedient in the sense of submissive, but it means also 'dependent upon regimentation.' It is applied to a horse which cannot exist, and shows no sense, when out of sight of the other horses. It is derogatory in meaning, used of a person who cannot depart in any particular from group thought or behavior, and of a child which always does exactly what it is told, never takes the initiative, or asks a question.

This brief discussion of an exotic vocabulary has shown that words in themselves, even without context, may have significance, that they may show a good deal about the viewpoint of the community using them, particularly about their psychological needs and the effect of environment, customs and ideals. The vocabulary demonstrates considerable interest in generalization, abstraction and speculation. The observation of nature is accurate and detailed; in some cases, it gave rise to descriptions which would seem to lead inevitably to theoretical formulation, but as far as we know, this has not come about. The hold of speculation on original cause was so strong as to fasten a grammatical category upon the language, yet this did not give rise to a formal philosophy.

The Coeur d'Alene are adept at depicting emotions and qualities; they keep a realistic balance in all flights of fancy, but many words show great imagination. Ideals are formulated in various ways; many are expressed by monosyllabic stems. The high value set upon individualism is reflected in the vocabulary. Some of these characteristics are shown by other than linguistic studies; others come out only through word analysis. Some of them will, after more extensive vocabulary studies, show themselves to be shared by other Indian tribes; others will be found to be unique.

BASEBALL JARGON

FRANKLIN P. HUDDLE
Brown University

BASEBALL TERMINOLOGY and jargon have grown up from many sources inherent in the game and in the American character. American speech generally tends toward the use of colorful metaphor, and this is particularly true of sports language. The description of sporting events is a 'must' in journalism; since sporting events run to a great deal of repetition, reporters must resort to a great deal of invention to avoid similar repetition. A 'single' in the third inning becomes a 'scratch hit' in the fourth, a 'bingle' in the fifth, a 'safety' in the sixth, and so on. Base coaches have been a second contributing cause of baseball's rich vocabulary. Officially, the coach's duty is to convey advice to base runners who, from a running or starting position, cannot see the location of the ball. Unofficially, since the beginning of baseball, coaches have constituted an opposition claque to disturb and disconcert pitchers. Distraction is attempted by means of colorful language, insults, and condescending advice. The third source of baseball slang evolved with the development of the game as a professional sport. The players are recruited from all over the country and in their attempts to describe the game have introduced localisms with which they are familiar.

In his book *The American Language,* H. L. Mencken observes that 'The history of baseball terms . . . deserves to be investigated, for many of them have entered the common speech of the country.' Among these terms he cites the nouns *fan, rooter, bleachers, circus-catch, home-run, homer, pinch-hitter, pennant-winner, batting-average, double-header, grandstand-play, charley-horse, gate-money, bush-leaguer* (or *minor-leaguer*), and *three-strikes-and-out;* the verbs *to strike out, to bunt, to knock out of the box, to put it* (or *one*) *across* (or *over*), *to root, to be shut out,* and *to play ball;* and the adjectival phrases *on the bench* and *on to his curves.*

The source material for this paper, outside of personal research and knowledge, has been Mr. Mencken's book (4th ed., p. 191 and p. 562, note 3), and two articles in *American Speech,* one by Gretchen Lee ('In Sporting Parlance,' Apr. 1926, pp. 369-370), the other by V. Samuels ('Baseball Slang,' Feb. 1927, pp. 255-256). Also of considerable assistance was a booklet, *Famous Sluggers,* published by the Hillerich and Bradsby Co., Louisville, Ky., in 1934. In outlining baseball jargon I plan to follow roughly the organization of baseball itself; terms will be classified accord-

ing to departments of the game into batting, pitching, fielding, and miscellaneous items.

BATTING

There are three principal types of batted balls, *grounders, fly balls,* and *line drives.* Names for a grounder are *hopper, daisy-cutter, skimmer, lawn-mower, grass-cutter,* and *bounder.* Fly balls include the *skyscraper,* the *cloud-buster* (or *rain-maker*), the *dunker* (a pop fly over the infield), and the *can of corn* (a high, lazy fly); a batter who hits a fly ball is said to *fly out* or (if the fly is a short one) to *pop up* or to *pop out.* A batter who hits a line drive (also called a *liner* or a *scorcher* or a *clothesline hit*) is said to *line it out,* to *dent it,* to *paste it,* to *knock the cover off it,* to *sock it* (or to *sock it on the seam*), to *hang out the wash,* to *tee off,* to *pole one out,* or to *powder the pill.*

Special types of batted balls are the *handle-hit* (a ball hit with the bat handle and popped over the infield; the batter may be said to *thumb one*), the *Baltimore chop* (a bounder which hits the plate and bounds high into the air), the *Arlie Latham* (a ball hit to an infielder on an easy bounce), and the *Spanish home run* (a misjudged fly which, properly played, might go for only a single or a double). The *Texas Leaguer* (a fly ball hit over the infield and yet too short to be caught by an outfielder) has exasperated so many fielders that it has quite a number of local names; for example, *Sheeny Mike and banjo* (in the International League), *humpback liner* (in the Southern Association), *plunker* (in the Texas League), *Japanese liner* (on the Pacific coast), *drooper* (in the Western League), *looper* (in the American Association), and *special* (in the Eastern League); it may also be called *leaping Lena* or a *percentage hit.*

A one-base hit (or *single, one-bagger, one-sacker, safety, bingle*) may be a *scratch-hit* or *bleeder* or *fluke hit* (all three terms denoting a weakly hit but luckily placed ball), a *leg hit* (one which would normally be an *out,* but which is *beaten out* by a fast runner), or a *base on stones* (a ball which takes a bad bounce and cannot be fielded in time to catch the runner). A two-base hit is called a *double, two-bagger, two-sacker,* or *keystone hit;* a three-base hit is a *triple, three-bagger,* or *three-sacker.* A *home run* (or *homer*) is also a *circuit clout, four-bagger,* or *four-sacker;* a player who hits one is said to *ticket one,* to *tag one,* to *loft one into the stands,* to *hit one over the fence* (or *out of the park*), or, if there are men on base, to *clear* (or *sweep*) *the bases.*

If a batter hits a ball (usually a *bunt*) deliberately within a fielder's reach in order to advance a man already on base, he is said to *lay down a bunt,* to *dump a bunt,* to *sacrifice,* to *put him down* ('him' referring to

the man on base), to *lay it down,* or to *drag one.* If the batter bunts in order to score a runner from third, the play is called a *squeeze play.* Another favorite method of advancing a runner is the *hit and run* (in which the runner *lights out for* the next base as the ball is thrown by the pitcher, hoping that the batter will *connect*). If a ball is so hit that the fielders are able to retire two men on the play, the batter is said to *hit* (or *bank*) *into a double play,* or to *drill into a twin-killing;* if he is even less fortunate, he may hit into a *triple play* or *triple-killing.*

When the batter obtains a base on balls, by *taking* four pitches wide of the plate, he is said to *walk,* to *stroll,* to *get ticketed,* to *get an Annie Oakley,* to *get free transportation,* to *get a handout,* to *get four wide ones,* or to *be passed.* If, however, the pitcher's control is good, the batter may *strike out, fan, whiff, go down swinging, hit a line drive to the catcher, take a fishing trip, take a third strike* (when he does not swing and the third strike is 'called' by the umpire), or *take a drink.*

A good inning at bat (when *everybody hits*) is a *big inning, hit the bumps, slug-fest,* or *batting rally.* A careful batter, who waits for a good ball, is said to *look 'em over, wait 'em out,* or *have a batting eye.* The batter may *choke the bat* (grip it high on the handle, thus shortening his swing), *unbutton his shirt* (take a good swing), or *follow through* (a term also used in other sports); if he can *pull* or *place* the ball, he has a better chance of getting a hit. If he has a bad day at the plate, he may *get O-for-four* (no hits in four times at bat) or *be horse-collared;* if, on the other hand, he gets *four-for-four,* his *batting average* may be much improved.

Ball players have a number of terms descriptive of batters. A hard hitter is known as a *distance hitter, power house, power hitter, slugger,* or *heavy sticker.* A weak hitter is a *cream puff hitter,* a *Yankee Doodle hitter,* a *buttercup hitter,* or a *dauber-down* (a weak or spiritless batter). Other descriptive terms include: *three-hundred hitter* (a reliable batter; one with a batting average of .300 or better), *leg hitter* (a fast runner who *beats out* a lot of infield hits), *ice box hitter* (the rare batter who performs best in cold weather), *hot weather hitter* (one who does best in hot weather), *two o'clock hitter* (a man who bats well in practice but not so well in games), *hitchy-koo* (a nervous batter), and *goal-tender* (a batter who waits for a pitch which he really likes).

Base running, a relatively minor department of the game, has contributed a few bits of jargon. These include: to *steal a base,* to *pilfer a sack,* to *swipe a hassock,* to *make a double steal* (when two runners steal bases on the same play), to *put the boots* (*feet, spikes*) *to him* (to spike a fielder), to *slide* or to *make a slide,* a *diving slide,* a *hook-slide,* to *hit the*

dirt (to slide), to be a *demon on the base paths,* to *take a lead,* to *keep one foot on the bag,* to *die on first* (or any other base), and to *take second* (or *third*) *on the out.*

PITCHING

Next to heavy hitters, brilliant or dependable pitchers draw the largest salaries in organized baseball and attract the greatest number of admirers. Consequently a considerable number of terms have grown up to describe various pitching techniques. The three main types of pitched ball are the *straight ball,* the *curve ball* (or simply *curve*), and the *slow ball.* If the pitcher throws a straight ball with good control, he is said to *groove it,* to *cut the heart of the plate,* to *put it over,* to *put it across,* or to *put it right in there.* If he has speed, he may throw a *fast ball, smoke ball,* or *hot rock,* or may *fog it in, throw a mean one, put over a fast one,* or *burn one over.* If he cannot throw a fast ball, he may be able to get by on a *nothing ball* (a term coined for Wes Ferrell's looping delivery, which, though it doesn't curve, is hard to hit). A *submarine ball* (thrown with an underhand motion) may serve to confuse the batter, even though there *is nothing on it.* A straight-ball pitcher may be called a *chucker* or a *curveless wonder,* or may be said to *have nothing* (*on the ball*) *but his glove.*

Various types of curve ball are the *sinker,* or *drop,* the *in-curve,* the *out-curve,* the *round-house,* the *hook,* the *fadeaway,* and the *screwball;* now illegal in professional ball are the *spitball* or *spitter* (for which the ball is moistened with saliva) and the *emery ball* (for which the ball is roughened, facilitating the pitching of curves). If a pitcher can throw curves effectively, he is said to *have something on the ball.* Slow balls include *floaters, balloon balls, knuckle balls,* and *butterfly balls;* when a pitcher throws a slow ball he may be said to *pull the string,* and the batter can then *count the stitches.*

It may become desirable for the pitcher to *dust off* the batter, that is, to throw the ball directly at his head in order to frighten him or to drive him back from the plate and prevent him from *taking a toe-hold;* such a pitch is known as a *bean ball, Kentucky wonder,* or *duster.* A batter who is being dusted off must *hit the dirt* quickly in order to avoid injury.

Other terms for pitched balls include the *hard one* (the first ball thrown to the batter), the *pitch-out* (a ball thrown wide of the plate so that the catcher can *get it away* in a hurry to catch a man trying to steal), the *pay ball* (the pitch made when the count on the batter is two strikes and no balls), and the *cripple* (the pitch made when the pitcher is *in a hole*—usually a hard, straight ball). When the *count* on the batter is three

balls and no strikes, the next pitch is known as the *automatic strike,* since the batter usually lets it go by without swinging.

A pitcher who pitches the entire game *goes the route, goes all the way,* or *goes the distance.* If he does not go the route, he is *derricked, relieved, sent to the showers, knocked off the mound,* or *batted out of the box.* A pitcher who suffers this misfortune is said to have *lost his stuff* and to have been *reached for too many hits.* The batters have *gotten to him* or *gotten onto him.*

Various other terms used to describe pitchers and their work include to *warm up* (to throw practice pitches before the game), to *toe the rubber* (to take one's position on the pitching mound), to *balk* (to violate one of the pitching rules), to *pitch with one's head* (to use intelligence in pitching), to *shut out* the opposition or to *pitch a shutout* (to hold the opposition scoreless). The pitcher's arm is known as his *soupbone, wing,* or *salary wing.* If it is enduring it is *rubber;* if not, *glass* or *crockery.*

Names for pitchers include *hurler, twirler, control artist* (one who has exceptional control), *batting practice pitcher* (one who throws in batting practice before a game—generally not one of the regular *mound staff*), *relief pitcher* (one who relieves a pitcher who has lost his stuff), *hot weather pitcher,* and *ice box pitcher* (cf. *ice box hitter,* etc.). There are also the *meal ticket* or *twenty-game winner* (a dependable pitcher, since a twenty-game winner is said to be in the *charmed circle*), the *Fancy Dan* (a pitcher good in practice but *sour* in a game; also a dressy player), the *scatter arm* (a *wild* pitcher, of whom it may be said that 'the only thing he ever put over the plate was a knife and fork'), the *seventh-inning pitcher* (one who can't last out a whole game), a *cousin* (a pitcher who is easy for a particular batter or team; conversely, a batter or team on which a pitcher regularly has the *Indian sign* is a cousin). A left-handed pitcher is a *southpaw, portsider, lefty, side-wheeler, hook-arm, crooked arm,* and, on the theory that all left-handers are a bit queer, *cock-eye* and *loony Joe.*

FIELDING

There are fewer terms for the defensive department of the game, but most of them are equally vivid. To catch the ball is to *snag, spear, snare, freeze,* or *gobble* it. An *a la carte catch* or *circus catch* is an almost impossible catch, usually made with one hand; there are also *shoestring catches* (made off the shoe tops) and *vest-pocket catches.* An error is a *muff, flub, bobble, clinker,* or *foozle;* a fielder who makes an error is said to *boot* or to *kick one.* A fielder is *handcuffed* when the ball goes through his outstretched hands. Errors in thinking are *boners, bonehead plays, fizzles,* and *skull plays.*

The outfield is often called the *pasture,* the *garden,* the *outer garden,* or the *daisies.* The outfielder's job is known as *farming daisies, patrolling the outfield,* the *outpost,* or the *garden watch.* In most parks right field is the *sun field,* but not, as Miss Lee states, invariably. A good *sun-fielder,* who will not *lose the ball in the sun,* is an asset to any ball club.

Various other terms applied to fielding are: to *get an assist* (to help put a runner out; credit is given in the box score), to *make the old college try* (to go to extravagant lengths trying to make an impossible play), to make a *grandstand play* (to make a play the hard way in order to impress the crowd), to *nail, catch,* or *snare* a runner (to put him out), to *throw a man out,* and to *peg* (throw) *to a base.*

MISCELLANEOUS TERMS

The section on miscellaneous terms may begin appropriately with a number of terms referring to players' equipment and to the ball park. The bat is the *mace, pine, pole, stick, timber, war club, Black Betsy* (once Babe Ruth's bat but now general), *fungo* (specifically a long practice bat), or *banana stick* (specifically a bat with poor wood in it). The ball is the *old apple,* the *orange, pill, pellet,* or *horsehide.* Gloves are *pads, butterfly nets* (taken from the description of an extra-large glove, now outlawed), or *mitts* (strictly the catcher's or first baseman's glove, but used generally and also as a synonym for *hand).* The ball park is the *lot, park, pasture,* or *orchard.* The pitcher's position is the *rubber* (and the pitcher *toes the rubber*), the *slab, hill, box,* or *mound.* Home plate is the *dish,* the *pan,* the *platter,* or simply the *plate.* The bases are *bags, cushions, hassocks,* or *sacks.* (First base is the *initial sack,* second base the *keystone sack,* and third base the *hot corner.*) If the diamond is rough and bare of grass it is called a *skinned diamond,* an *ash heap,* or *Hogan's brickyard.* The bench on which the players sit while not in action is the *dugout, dog-kennel,* or simply *bench.* The warm-up area for pitchers is the *bull pen,* the *corral,* or the *ice box.*

There are an enormous number of terms descriptive of various kinds of ball players. The list given here, far from being exhaustive, merely indicates various trends taken by the jargon. It includes *vets* (older players), *rookies* (new men), *sophomores* (second-year men), *bushers* (poor players or players in the minor leagues), *jelly beans* (raw rookies), *yannigans* or *yans* (raw rookies in major league spring training camps), and *ivory* (untried talent—possibly an allusion to their heads as being solid ivory).

Then there is the *bench-warmer* or *sliver-gatherer* (a substitute), *Alibi Ike, hitless wonder,* and *butter-fingers* (all self-explanatory), *high-pockets*

(a tall player), *jockey* (a man who *rides* or taunts opposing players), *good-field-no-hit* (one of the classic descriptions), *barker* (first base coach), *yodeler* (third base coach), *paper mashy* or *pretty* (an easily injured player), *Joe Doakes* (generic term for all ball players), *barber* (a talker, in the American League), *bag puncher* (a talker, in the National League), *ol' rubber-belly* or *ol' barrel* (a fat player), *four-eyes* (a man with spectacles or *cheaters*—also called *professor*), a *money player* (a man who is good in the pinches), *slewfoot* (a clumsy player), *free agent* (a player who for some reason is free to sell his services), *ten-year man* (a man who, because he has been in the major leagues for ten years, cannot be traded to a minor-league club), *club-house lawyer* (a player who knows and argues all the rules both of baseball and of the special fields he plays on; cf. *sea-lawyer*), *truck-horse* (a slow runner), *spark plug* (a man who inspires or sparks the team), and *road player* (a man who plays better when his team is away from home, or *on the road;* the opposite is *home player*). Names for the umpire are *hizzoner the ump, hizzumps, dog robber, guesser,* and (very frequently) *Blind Tom.*

One occasionally sees references to *barnstormers* or non-league, traveling teams. These are, quite often, pretty disreputable outfits, since they are likely to be made up of men who have been thrown out of organized baseball. Many of these gentry grow beards and call themselves (in imitation of the real thing) *House of David* teams, or *Bearded Wonders.* The beards serve the twin purpose of advertising and disguise. Since Negroes have, by devious means, been kept out of major league baseball, their evasion is sometimes to call themselves *Cubans.* Thus, *Cuban All-Stars* is a frequent name of a Negro team.

Very few words have come from the player-spectator relationship. There are of course the *fans, rooters,* or *pluggers,* including the *bleacherites* (the fifty-cent regulars, the backbone of the professional game). The *bleachers idol* is synonymous with the boxing term *gallery god,* who though merely a spectator can make or break a player or boxer by approval or disapproval.

The organized professional baseball leagues have contributed a considerable list of jargon. Samples of this are: *stove league* or *hot stove league* (pre-season negotiations and trading of players), *grapefruit league* (the winter training camp exhibition series), *double header* (the traditional two-games-for-the-price-of-one attraction, which is also called a *double frame, double bill,* or *double feature;* the first game is the *opener,* the second the *nightcap* or *afterpiece*), *Fourth-of-July champion* (according to a rather reliable tradition, the league leaders on July 4th are most likely to win the league championship), *morning glories* or *spring champs*

(teams that forge to an early lead and then drop out of the running), *cellar-dwellers* or *cellar champs* (the last-place team), the *trailing club* (the team in second place), *chain gang* or *chain store league* (a group of subsidiary minor league clubs, used as feeders for a major league club), and *horse-and-buggy league* (a league which travels by bus). Verbs in this category are: to *go around the loop* (to make a *road trip*), to *ask waivers on a man* or to *put a man on the block* (to offer a player for sale at a set price of $7,500), to *be sent to the Epworth League* (to be dropped out of organized baseball), to *be sent to the clubhouse* or *chased from the game* (to be removed from the game for an infraction of the rules; a distinction is made between this phrase and *sent to the showers,* which refers to a player who has been removed from the game by his team manager).

Pre-game practice has contributed such terms as *pepper game* (which is merely the rapid passing of a baseball among a group of players), to *fungo* (to bat out practice flies to the fielders), and to *shag flies* (to catch fly balls in practice).

Baseball has developed a number of prepositional and adverbial usages which are characteristic. *In* means 'participating' or 'toward home plate'; *out* is the reverse of *in; down* and *away* are slang for the rule-book word *out* ('two down' or 'two away' mean the same as 'two out'); the runner goes *down* from home plate to first base; he goes *down* to second, but comes *in* from third. When the batter is *up,* he is in his box ready to face the pitcher. To *tighten up* means to play more carefully, and to *loosen up* means to relax; here *up* has no special significance.

BASEBALL SLANG IN COMMON USAGE

Throughout the preceding lists, the reader may occasionally have run across a word or phrase which he has used in ordinary conversation or read in context. In addition to those phrases, and to supplement those of Mr. Mencken's list, I am adding a brief list of phrases which I consider accepted in American speech, which are taken from baseball jargon (again, the list is by no means complete, and the reader can make his own additions): *you're batting a thousand* (you're absolutely right), *he won't play ball* (he isn't willing to cooperate), *play ball!* (let's get started!), *he's in there pitching, working,* or *trying* (he's making an effort), *fielding* or *batting average* (percentage of success), *hit and run* (as in 'hit and run driver'), to *be off one's base* (to be crazy), to *be caught flat-footed* (to be unable to move in an emergency), to *get one's innings* or *get (in) one's licks* (to have one's chance at success, with previous failure perhaps implied), to *go to bat for someone* (to come to the aid of someone), to *pinch-hit for someone* (this phrase has been taken over incorrectly; in baseball,

the pinch-hitter is more likely to get a hit than the regular batter, while in the phrase as it is commonly used outside of baseball, the pinch-hitter is a second-rate substitute), to *bat four hundred* (to be good or accurate), to *have something on the ball* (to have ability), to *have a batting eye* (to have judgment), to *get to first base* (to achieve partial success), to *be born with two strikes on one* (to be foredoomed to failure), and to *warm up* to a task (to get interested in it). Few fields of endeavor have contributed more words to American English than the game of baseball, particularly in the more racy and slangy manifestations of the language.

'FIESTY' AND 'FEISTY' AGAIN

Apropos of the inquiry concerning these words in *American Speech* XVII, page 248 (December, 1942), Marjorie Heebink of Baldwin, Wisconsin, writes that 'The expression *I am fees* (with no *t*) *of that* is very common in this Dutch community. It is used to indicate strong repugnance, usually of food. The persons whom I have asked concerning its origin all agree that it is from the Dutch *Ik ben er vies van.* This expression and usage are both given on page 641 of Van Goor's *Engelsch Zakwoordenboek* (published 1934 by F. Prick Van Wely) as follows: *vies,* dirty, nasty (smell) and (*kieskeurig*) particular, fastidious, nice, dainty; *ick ben er van,* it is very repugnant to me.'

Robert Luebs of Lincoln, Nebraska, testifies concerning *feisty* [faɪstɪ], 'My relatives in Oklahoma, near Enid, use the word to mean an independent, rather "stuck up" person, especially a young woman. The word also carries the idea of the person's being wilful and high spirited. I heard it used to describe the eighteen-year old daughter of a country banker who was spoiled, wilful, and haughty. I infer that they would not use the word when speaking of a merely ornery person, nor of some one who was haughty without being annoyingly wilful.'

NOTES ON THE DIPHTHONG *OI* IN PENNSYLVANIA DUTCH*

J. WILLIAM FREY
Presbyterian College

THE diphthong *oi* [ɔɪ] in the Pennsylvania Dutch dialects is interesting both phonemically and historically because of its infrequent occurrence. Excluding compounds, there are only a dozen native dialect words which contain this diphthong, viz. (the Middle High German and New High German equivalents are given here for comparison): [dɐ bɑbəgɔɪ] *parrot,* MHG papegān, papigān, NHG Papagei; [drɔɪə], past participle [gəˈdrɔɪd] *to threaten rain,* MHG dröuwen, drouwen, drowen, drewen, dröun, dreun, drōn, NHG dräuen, drohen; [s hɔɪ] *hay,* MHG hou, houwe, höu, höuwe, NHG Heu; [dɪ hɔɪəd] *haying time;* [dɐ mɔɪ] *May,* MHG meie, meige, NHG Mai; [s ɔɪ], plural [dɪ ɔɪɐ] *egg,* MHG ei, NHG Ei; [ɔɪ!] *oh! goodness!* MHG ei, eiā, NHG ei! oi!; [dɪ rɔɪ], plural [dɪ rɔɪə] or [dɪ rɔɪɐ] *row,* MHG reie, reige, rei, NHG Reihe (Reige); [ʃdrɔɪə], past participle [gʃdrɔɪd] *to bed cattle, horses,* MHG ströuwen, strewen, ströun, NHG streuen; [sɔɪç] or [soɪç] *such,* MHG so, solich, NHG so, solch; [dɐ vɔɪ], plural [dɪ vɔɪ(ə)] *hawk,* MHG wīe, wīge, wīhe, wīwe, NHG Weihe; [dɐ dsɔɪɐ] *hand of a clock,* MHG zeiger, NHG Zeiger. Of these, only about seven are in common use in most sections where Pennsylvania Dutch is spoken; they are: [s hɔɪ] *hay,* [dɪ hɔɪəd] *haying time* (almost always found in the combination [dɪ hɔɪəd un æːɐn] *haymaking and harvest*), [dɐ mɔɪ] *May,* [s ɔɪ] *egg,* [dɪ rɔɪ] *row,* [sɔɪç] or [soɪç] *such,* and [dɐ vɔɪ] *hawk* (also in the various compounds [hɪŋglvɔɪ] *chicken hawk,* [oːsvɔɪ] *turkey buzzard,* and [ʃdoːsvɔɪ] *chicken hawk*—these being regional variants). These seven have a relatively high frequency occurrence. The word [sɔɪç]/[soɪç], however, may be considered a questionable case because of its double pronunciation. That is, when pronounced [sɔɪç], it is doubtless to be counted among the words containing the diphthong [ɔɪ] and is, in all probability, ultimately derived from the MHG solich; the same word (with similar pronunciation) exists in a number of German dialects. On the other hand, the alternate form [soɪç] hints at a morphologically complex compound of [so], the more common word for *such,* plus the beloved adjective suffix [-ɪç], in which case [oɪ] cannot be regarded as a diphthong *per se* but merely the result of the juxtaposition of [-o] and [ɪ-]. Thus, if

* Based on a paper presented at the Fifth Summer Meeting of the Linguistic Society of America, Friday, July 10, 1942, at the University of North Carolina, Chapel Hill, North Carolina.

we disregard [sɔɪç]/[soɪç], we have actually only six common words in the whole of the dialect which contain the diphthong [ɔɪ]. This is really an amazingly small percentage of the nearly twenty-five thousand words (including, of course, nouns and verbs in both uncompounded and compounded forms) which have been recorded for Pennsylvania Dutch to date.

The remaining group of native words containing [ɔɪ] deserves a bit of our attention. The first in our list, [dɐ bɑbəgɔɪ], is of very rare appearance in the spoken language today. Actually, it is a poetic word and is found in the older dialect literature. At present, the Pennsylvania Dutch just do not have occasion to talk about parrots. The interjection [ɔɪ!] is commonly used to express surprise. It is also used by the Pennsylvania Dutch in their English. The probability of its having originated solely and directly from MHG ei, eiā, or NHG ei, oi, is very slight—we cannot be reasonably sure on this point. The other words in the list—[drɔɪə], [ʃdrɔɪə], and [dsɔɪɐ]—are variants which are rather limited to certain regions. Generally speaking, they are not found in the eastern section of Pennsylvania—that is, in Lehigh, Berks, Bucks, and Northampton counties—but are used more frequently in the regions nearer the Susquehanna River. All three are regularly used in my own county, York,[1] and I have heard them quite often in Lancaster County, just across the river from York. These same forms have also been recorded as being the regular variants employed by the Amish in their settlement near Arthur, Illinois.[2] In those sections where [drɔɪə], [ʃdrɔɪə], and [dsɔɪɐ] are not used, one finds the variants [dre:ə] (past participle [gə'dre:d]), [ʃdre:ə] (past participle [gʃdre:d]), and [dse:çə] (MHG zeichen, NHG Zeichen) respectively. It will not be a part of this paper, however, to discuss the reasons—historical, geographical, or otherwise—for the regional distribution of these words.

Coming to English loan words in the dialect, we find the following four by far the most frequently occurring: [dɐ bɔɪ] *pie,* [ɛn'dʃɔɪə], past participle [g(ə)ɛn'dʃɔɪd] *to enjoy,* [dɐ fɛndu:grɔɪɐ] or [dɐ grɔɪɐ] *vendue-crier, crier* (i.e. *auctioneer*), and [dɐ lɔɪɐ] *lawyer.* The word [bɔɪ] occurs in many compounds, such as: [ɑblbɔɪ] or [ɛblbɔɪ] *apple pie,* [æ:ɐbæ:ɐrəbɔɪ] or [ɑ:bæ:ɐrəbɔɪ] or [ɑrəbləbɔɪ] *strawberry pie,* [bɑdbɔɪ] or [bɔdbɔɪ] *potpie,* [bæ:ɐrəbɔɪ] *berry pie,* [hɔglbæ:ɐrəbɔɪ] *huckleberry pie,* [kærʃəbɔɪ] or [kɑʃəbɔɪ] *cherry pie* (likewise, [sɑ:ᵊɐkærʃəbɔɪ] or [sɑvɛkærʃəbɔɪ] *sour-cherry pie,* and [si:skærʃəbɔɪ] *sweet-cherry pie*), [pærʃɪŋbɔɪ] or [pɑʃɪŋbɔɪ]

1. Cf. J. W. Frey, *The German Dialect of Eastern York County, Pennsylvania,* unpublished Ph.D. dissertation, University of Illinois, 1941, 478 pp.

2. Cf. A. L. Shoemaker, *Studies on the Pennsylvania German Dialect of the Amish Community in Arthur, Illinois,* unpublished Ph.D. dissertation, University of Illinois, 1940.

peach pie, [ʃu:flaɪbɔɪ] *shoo-fly pie* (molasses crumb pie or cake), [dswɪvlbɔɪ] *onion pie,* etc. The loan words [grɔɪɐ] (usually found in the combination [fɛndu:grɔɪɐ] *vendue-crier, auctioneer*) and [lɔɪɐ] *lawyer* are old loans and can be discovered in the oldest dialect writings. The verb [ɛn'dʃɔɪə] *to enjoy* is somewhat more recent.

In attempting to trace the historical background of this diphthong, let us proceed with the loan words first. The word [bɔɪ] doubtless represents an older English pronunciation still to be heard today in New England and other sections along the Atlantic seaboard. Some Pennsylvania Dutch say [paɪ], which is obviously a more recent borrowing. I am somewhat doubtful of the usual explanation of [grɔɪɐ] representing English *crier,* but have never been able to discover a more logical etymology. If [grɔɪɐ] does represent *crier,* then there should be no serious objection to saying that [lɔɪɐ] probably represents *liar,* the common folk term for *lawyer.*[3] The verb [ɛn'dʃɔɪə], being more modern than the others, has preserved its original English diphthong. On the other hand, it is interesting to compare some other older loan words in which English 'oi' is represented by Pennsylvania Dutch [aɪ]; for example: dialect [kæsdɐraɪl] *castor oil,* [baɪlɐ] *boiler,* [dʃaɪnə] *to join,* and [haɪsdə] *to hoist.* Of course we know that these words are also pronounced with the diphthong [aɪ] in many sections of folk speech, and it is logical to assume that they became loans in Pennsylvania Dutch at a time when the pronunciation [aɪ] was more prevalent than it is today. In modern Pennsylvania Dutch English one of the above words has persisted: [haɪst].

With few exceptions, the native words containing [ɔɪ] represent the MHG diphthongs ei, eu, or öu. In almost all other instances in the dialect, the MHG diphthong ei is represented by a long [e:], as in Pennsylvania Dutch [dswe:] *two,* MHG zwei, NHG zwei. Only in the cases of [drɔɪə], [hɔɪ], and [ʃdrɔɪə] is the dialect diphthong the same as the NHG one; for, everywhere else, the NHG diphthong eu (äu) is paralleled by Pennsylvania Dutch [aɪ], as in: dialect [laɪd] *people,* NHG Leute; [daɪdʃ] *Dutch, German,* NHG Deutsch; [haɪsɐ] *houses,* NHG Häuser. The [ɔɪ] of Pennsylvania Dutch [vɔɪ] *hawk* represents MHG ī, a unique case. The word [baɓəgɔɪ] seems far removed from MHG papegān, and can probably be traced to some earlier variant pronunciation of NHG Papagei.

Noting the MHG equivalents of these words has proved to be of very little help. Of course, jumping from MHG directly to Pennsylvania Dutch is rather ridiculous anyway, since what we really want and need

3. Cf. J. W. Frey, 'The Phonemics of English Loan Words in Eastern York County Pennsylvania Dutch,' *American Speech,* 17: 94-101 (Apr. 1942); see especially pp. 99 f.

is information about the intermediate steps, the German dialects, especially of the Palatinate, which preceded Pennsylvania Dutch. Unfortunately this information is extremely incomplete. In a number of dissertations[4] on western and southwestern German dialects, I have found the occurrence of some of the above words with the variant pronunciation [ɔ:ɪ], but in no one study of any one region were all or nearly all of the same words which have [ɔɪ] in Pennsylvania Dutch given as being the regular and only pronunciation, that is, with [ɔɪ]. German dialect [ɔ:ɪ] was, we can surely assume with safety, the immediate predecessor of Pennsylvania Dutch [ɔɪ].

Phonemically, this is an interesting situation. The only three existing diphthongs in the language are [ɑɪ], [ɑ:ᵊ], and [ɔɪ]. In the Pennsylvania Dutch vowel system we have the short vowel phonemes /ɑ e ɪ o u/ and the long vowel phonemes /ɔ: e: i: o: u:/. Thus we see that, phonemically speaking, the two diphthongs [ɑɪ] and [ɑ:ᵊ] are combinations of the short back phoneme /ɑ/ plus the front and back high vowel phonemes /ɪ/ and /u/, hence /ɑɪ/ and /ɑu/ respectively.[5] We then analyze [ɔɪ] as being composed of the corresponding long back phoneme /ɔ:/ with the front high vowel phoneme /ɪ/.

A glance at early spellings of the dialect reveals that this diphthong [ɔɪ] has probably always existed in Pennsylvania Dutch in some phonetic form or another. Such writers of prose and poetry as Eli Keller, Henry Harbaugh, H. L. Fischer, etc., whose works appeared near the end of the past century or at the beginning of the present era, used a German orthography with but few modifications. They even employed the umlauted vowel signs, ö and ü, to represent the sounds in 'schö' [ʃē:] *beautiful,* and 'grü' [grī:] *green,* whereas we are reasonably sure that there never was a time in Pennsylvania Dutch when these might have been rounded vowels. These same authors used the German spellings ei, eu, and äu to represent the [ɑɪ]-sound, as in 'Wei' [vãī] *wine,* 'Leut' [lɑɪd] *people,* and 'Häuser' [hɑɪsɐ] *houses.* Many of these early writers (some were preachers) undoubtedly stuck to the German orthography in order to facilitate reading for their readers, who knew German through the medium of the Lutheran Bible. But these same men made one specific orthographical change which interests us: in those words where there is the diphthong

4. For a complete list of reference material on German dialects and their connection with Pennsylvania Dutch, see Otto Springer, *A Working Bibliography for the Study of the Pennsylvania German Language and its Sources,* 2d ed., mimeographed, University of Pennsylvania, 1941, 17 pp.

5. The diphthong [ɑ:ᵊ] in Pennsylvania Dutch is neither like English 'ou' in 'house,' nor like German 'au' in 'Haus.' Historical and phonetic evidence, however, warrants its being phonemically analyzed as /ɑu/.

[ɔɪ] today, they wrote the spelling 'ai,' as in: 'Ai' [ɔɪ] *egg,* 'Hai' [hɔɪ] *hay,* 'Mai' [mɔɪ] *May,* 'Rai' [rɔɪ] *row,* etc. I cannot believe that they meant this for the NHG value, [ɑɪ], of 'ai,' but some sound different from the other diphthongs in the language. Else there would have been no point in purposely altering NHG Ei *egg,* for instance, to 'Ai.' Perhaps they took the word 'Mai' [mɔɪ] as a pattern and let the spelling 'ai' equal [ɔɪ] in all other instances.

As a conclusion to these remarks, I should like to pose a few questions which as yet remain unanswered: (1) why does the diphthong [ɔɪ] persist in so few words? (2) could it be that the diphthong [ɔɪ] developed in this country after the early Pennsylvania Dutch had been separated from German dialects? (3) could the adoption of loan words with the [ɔɪ]-pronunciation have influenced the diphthong in native words?

NAME LORE

John Valentine in the *Saturday Review of Literature* of August 8, 1942, page 16, lists the names of some of the old small magazines to 1903. He mentions *Angel's Food, Black Cat, Gray Goose, Kiote, Kit-Kats, Lucky Dog, Magpie, Owl, Thrush, White Elephant, White Rabbit, Yellow Dog* (a veritable menagerie). *The Book of the Month* was published monthly in Yonkers, beginning April, 1903. Then there was *The Chap Book* of Chicago. A bibliography called *Ephemeral Bibelots,* a *Bibliography of the Modern Chapbooks and their Imitators,* by Winthrop Faxon, published in Boston in 1903, prints a list that appears to be complete, says Mr. Valentine.

Thomas R. Henry wrote from Washington (Nana) August 19, 1942, of Army papers springing up all over the world. *The Stars and Stripes* of World War I has been revived in London. *The White Falcon* recounts the news of the occupation force in Iceland. *The Kodiak Bear* details the activities of the men on Kodiak island. At Carlisle Barracks in Pennsylvania men enlisted in the medical corps keep abreast of the times locally by reading *The Fever Sheet.* There are a lot of picturesque names for these papers which have sprung up spontaneously: *The Jungle Cat* for troops in Panama; *The Horned Toad* near Las Vegas, Nevada; *The Midnight Sun* at Ladd Field, Alaska; *The Rip Cord* at McChord Field, Washington.

LEXICAL EVIDENCE FROM CHARLES SEALSFIELD

JAMES B. McMILLAN
University of Alabama

IN THE WORKS of the German-American writer Charles Sealsfield, Professor Krumpelmann has discovered an unusually fruitful source of knowledge about American English and has made historical lexicography indebted to him for valuable evidence.[1] It is the purpose of this article to add some notes on additional words from Sealsfield; the list consists of (1) several words from the German texts, (2) several words from two of Sealsfield's English writings, and, mainly, (3) words from American translations of Sealsfield's works. Some of the terms listed are cited by the *Dictionary of American English* as Americanisms; others are indisputably American in origin or use but are not in the *DAE;* some are not of American origin but are of the type which the *DAE* includes; and others are locutions which dictionaries do not list. A few of the last group may be individualisms; they are listed here so that they will be on record in case other evidence turns up in the future.

The German text alone is cited when the words are treated by Sealsfield as English; an American translation is cited when the words are given German spelling or inflection in the German texts. When, however, the translation is literal, the German form is cited, with date, title, and page, in brackets following the quotation from the translation. In some passages the translation is so loose and free that the wording is strictly the translator's, not Sealsfield's; such passages are usually cited without reference to the original text. A knotty problem is posed by a few expressions, e.g. *coffee-kettle,* which are cognate in English and German, but which are not attested in English prior to the translator's date. In such cases it is next to impossible to decide whether the translator knew the English term or was making up a form to represent the German idiom. Several such locutions are listed, with the hope that independent evidence can be found to verify those which are legitimate.

A factor of importance is the linguistic background of the translators. One of them, Joel T. Headley, was an American by birth;[2] his use of an expression definitely evidences American usage. Another, Gustaf C. Hebbe,

1. See John T. Krumpelmann, 'Charles Sealsfield's Americanisms,' *Am. Sp.,* 16: 26-31 (Feb. 1941), and 'Charles Sealsfield's Americanisms (II),' *Am. Sp.,* 16: 104-111 (Apr. 1941). I shall refer to these articles as Krumpelmann I and II.

2. See the *Dictionary of American Biography,* 12: 479 (1932).

who collaborated in *Life in the New World,* was a Swedish-American who came to this country in 1838 and achieved some prominence as a political writer.[3] By the standards of the *DAE,* quotations from *Life in the New World* are admissible evidence for American usage. Hebbe's collaborator, James MacKay, is identified by the British Museum *Catalog of Printed Books* as James A. MacKay, a Briton who did practically all his writing in India; the evidence for this identification is not available. C. F. Mersch, who translated *Das Cajütenbuch,* remains unidentified. The translations used were published by Winchester, a New York firm; the numerous British translations have not been used.

One of the novels, *Süden und Norden* (tr. *North and South*), is set in Mexico with most of the characters American travelers. This fact questions the legitimacy of the Spanish loan-words found in the book; so only those words which are spelled as English and are not italicized in the translation are included.

The edition of the German works used is *Gesammelte Werke von Charles Sealsfield* (Stuttgart: Verlag der J. B. Metzlerschen Buchhandlung, 1846), and all page references are to this edition. However, in the citations the date preceding each title is the date of the first edition of that book. First editions of the translations are cited.

Abbreviations of Sealsfield's works are as follows:[4]

Am., *The Americans as They Are* (in English, by Sealsfield). London, 1928.

Caj., *Das Cajütenbuch, oder Nationale Charakteristiken.*

CB, *The Cabin Book* (tr. of Caj. by C. F. Mersch). New York: Winchester, 1844.

GH, *George Howard's Esq. Brautfahrt.*

LNW, *Life in the New World* (tr. of GH, RD, Pfl. I, II, and Nathan, by G. C. Hebbe and James MacKay). New York: Winchester, 1842.

Morton, *Morton oder die Grosse Tour.*

Nathan, *Nathan, der Squatter-Regulator.*

NS, *North and South* (tr. of SN, by J[oel] T. H[eadley]).

N.Y. *Mirror,* 'A Night on the Banks of Tennessee,' N.Y. *Mirror,* 7: 129-130, 137-139 (Oct. 31 and Nov. 7, 1829). (In English, by S.)

Pfl. I, *Pflanzerleben.*

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3. See the *National Cyclopedia of American Biography,* 13: 75 (1906), and Geo. W. Bungay, *Offhand Takings* (New York: De Witt & Davenport, 1854), pp. 162 ff.

4. The authoritative bibliography of Sealsfield's life and works is Otto Heller and Theodore H. Leon, *Charles Sealsfield* (Washington University Studies, New Series, Language and Literature, No. 8, St. Louis, 1939); and for a comprehensive study of Sealsfield's language see Otto Heller, *The Language of Charles Sealsfield* (Washington University Studies, New Series, Language and Literature, No. 11, St. Louis, 1941).

Pfl. II, *Pflanzerleben und die Farbigen.*
RD, *Ralph Doughby's Esq. Brautfahrt.*
SN, *Süden und Norden.*

Abbreviations of dictionaries are: DAE, *A Dictionary of American English,* 1936-; NED, *A New English Dictionary,* 1888-1933; NID, *Webster's New International Dictionary,* 1941; Century 1889, *The Century Dictionary and Cyclopedia,* copyright 1889.

Parallel bars || indicate that the entry or the sense is apparently an individualism. A date following the definition or entry is the *DAE* dating of the definition or entry; a date in brackets is the *NED* dating. Absence of such dates indicates absence of the definition or entry in the *DAE* or *NED.* The plus mark + indicates that the word or sense is plussed (to indicate American origin) in the *DAE.* The double plus mark ++ indicates that the entry or the sense or the date which it precedes is one which in the writer's opinion definitely supplements the evidence in the *DAE.*

Words beginning with letters beyond *M* are not included because for such words Sealsfield has been read for the *DAE.*

++ACAJAN. ?Variant of *Acadian.* (This word is a mistranslation of French *acajou* 'walnut' in *Pfl.* II, 253, and may be a mere ghost form. However, the fact that Acajan is coordinate with *Louisiana* in the phrase, the fact that the word is capitalized, and the fact that the translators usually recognize French words, together suggest that Hebbe or MacKay knew the word *Acajan* as a variant of *Acadian.* If we can assume this, the quot. provides relatively early evidence of the shift of [dɪ] to [dʒ] in the development of *Cajan* from *Acadian.* The DAE dates *Cajan* from 1880 [but *Cajen* occurs in an 1878 quot. s.v. *Acadian* 1]). 1842 LNW 243 'The furniture was of *Acajan* and Louisiana cherry-wood.'

++ADAMSITE. A political partisan of ex-President John Q. Adams. 1842 LNW 158 'Think you I would have wasted a word on you, had I the slightest suspicion of your having hoisted the dirty colors of your Adamsites?'

++ADAMS MAN = ADAMSITE. 1842 LNW 9 'Adams-men, on their side, however, did not neglect to furnish counterpieces in real Nurenburg fashion, representing Old Hickory with daggers and pistols.' [1834 GH 24 Adamsmännern.]

++ADAMS PARTY. The political party of John Quincy Adams; Federalist. 1844 NS 109 'We were always of the Adams party.' [1842 SN Adams Partei; Krumpelmann I, 27, s.v. *Black Cockade,* cites an 1827 occurrence of *Parthei Adams.*]

++AFRICAN SOCIETY. An anti-slavery society. (The DAE has several analogous compounds, s.v. *African* adj. 2.) 1836 Pfl. I, 12 'African Societies—Verbindungs-Gesellschaften, die die Befreiung der Negersklaven bezwecken.'

+ALABAMIAN. 1850–. ++1842 LNW 18 'Your generosity is so truly Alabamian.' [1834 GH 73 Alabamisch.]

++ALLIGATOR SWAMP. A swamp infested with alligators; hence, useless property. 1842 LNW 294 'He would not have fought like a devil, with the Spaniards, to maintain an alligator swamp.' [1837 Nathan 134 Alligatersumpfes.]

AMBER TREE. ++The Liquidambar (?sweet gum). (It is not clear why the translators used *amber tree* here and elsewhere to English *Liquidambar* (see Krumpelmann II, 106); *sweet gum* is the vernacular term and *amber tree* is recorded only as a common name of the *Anthospermum.* Possibly the term has

some currency as a synonym of *sweetgum,* but additional evidence would be necessary to establish the fact. On the other hand, the translators may not have recognized the word *Liquidambar* (Krumpelmann points out that Sealsfield's use of *Liquidambar* is the earliest on record); if so they could have taken it for a figurative expression and translated it loosely as *amber tree.* In one place (LNW 68) they have *liquid amber,* the spelling and word-division indicating a lack of familiarity with *Liquidambar.* Incidentally, the NED dates *Amber tree* (*Anthospermum*) from 1847, but Webster listed it in 1828 and Johnson in 1755.)

1842 LNW 241 'The banks were everywhere rimmed with mangroves . . . live oaks, magnolias, and amber trees.' [1836 Pfl. II, 240 Liquidambar.]

ANGLO-AMERICAN. +An American, in special contrast to non-English people in the United States. 1834–. ++1828 Am. 132 'The Anglo-Americans, however, treat their slaves throughout better than the French.'

ANTI-AMERICAN. ++Uncharacteristic of America or Americans. (The DAE defines *Anti-American* adj. 2. 'Opposed to America or that which is American or to the American Party in politics.' In this definition the word *opposed* has two meanings (a) 'in contra-distinction to' and (b) 'antagonistic to.' Only one of the DAE quots. (1838) illustrates the first of these senses; it reads 'Now our young men are returned rogues and fops, with extravagant Anti-American notions.' This 1838 quot. and the Sealsfield quot. illustrate an obsolete meaning which possibly deserves separate entry. The substantive form *Anti-Americanism* appears in one DAE quot. [1844] illustrating this sense; and it is of interest that *un-American* formerly had the same meaning [see the 1865 DAE quot. s.v. French Quarter].) 1842 LNW 112 'Doughby . . . falls into my arms—yes, in my arms, anti-American as it may appear.'

++ANTI-JACKSONITE. An opponent of Andrew Jackson or his party. 1842 LNW 162 'The majority are Creoles; consequently, Anti-Jacksonites.' [1836 Pfl. I, 191 Anti-Jacksonisten.]

ARABIAN JESSAMINE. A variety of jasmine. [1760] 1844 CB 140 'And look at this Arabian Jessamine.' [1841 Caj. II, 317 arabische Jessamine].

BACK PARLOR. 1839–. [1759] 1829 N.Y. *Mirror* Nov. 7, 138 'The tavern keeper . . . led the way into a sort of back parlour.'

++BALTIMORE DUCK. 1835 Morton I, 156 'Die Baltimore Ducks tragt zurück.' [A footnote glosses this term as follows: 'Baltimore Ducks. Eine Gattung Enten, die in der Chesapeak-Bay gefangen und erlegt werden.']

BEAN TREE. A variety of catalpa or a similar tree. (The DAE dates *bean-tree* from 1847, but Webster listed *Bean tree of America* [*Erythrina*] in his dictionary of 1828.) 1842 LNW 104 'Still, we are surrounded by . . . a colossal vegetation of cotton, live oak, bean and cypress trees.' [1835 RD 240 Bohnen- und Cypressenbäumen. Krumpelmann II, 105, cites several occurrences of *Bohnenbaum.*]

BEARGRASS. ++Attrib. (in place-name). 1828 Am. 44 'The canal will open at the mouth of Beargrass-creek.'

‖BILL OF LIBERTY. An indenture of chattel slavery. 1844 CB 54 'Before we go to Texas, we take three negroes to a Mexican consul in New Orleans, or any seaport, and make them sign the indenture which signifies that they owe us so or so much, and bind themselves to serve us ninety-nine years, after which time they are to be set free. There are hundreds, and hundreds of thousands, who have drawn similar bills of liberty.' [1842 Caj. I, 239 Freiheitswechsel.]

‖BLOCK UP. To erect the walls of a log house. (The most similar use of *block* listed by the DAE is defined 'To shape [material] into some form' with one quot., 1859. The Sealsfield citations are of relatively late occurrence, but they may be of some use to the etymologists in their search for the origin of *block-house* [which is probably from Dutch or German].) 1842 LNW 312 'We had just blocked up our houses.' [1837 Nathan 226 aufgeblockt.] *Ibid.* 337 'The two hundred

hands seized the heavy logs left after blocking up.' [1837 Nathan 359 aufblocken.]

++BRADDOCKIAN. A soldier who is ignorant of frontier warfare. 1842 LNW 285 'They don't . . . know anything at bush warfare—they are *Braddockians.*' [1837 Nathan 87 Braddockianer; a footnote explains that the word is from General Edward Braddock.]

++BROADWAY BEAU, BROADWAY BUCK. (The DAE lists *Broadway* 2 attrib., applied to people and things characteristic of Broadway, with *Broadway swell* the earliest in an 1849 quot. Sealsfield's two terms are obviously synonyms of *Broadway swell.*) 1844 CB 103-4 'You could not have distinguished them from the first Broadway bucks and beaux.' [The German original of this passage is cited by Krumpelmann II, 111, s.v. *sporting gentlemen.*]

+BUCKEYE. A native or resident of Ohio. (The DAE has *Buckeye* with specific reference to Ohio from 1835, and with wider application from 1823. The Sealsfield quot. thus bolsters the evidence for the specific meaning in 1835.) 1835 RD 16 'Buckeyes von Ohio . . . standen vor uns.' [The whole passage is cited by Krumpelmann II, 105 s.v. *Badger.*]

BUILT. Shaped, formed (with reference to a person's figure). [1871–] 1842 LNW 229 'A circle of luxuriously built beauties was assembled.' [1836 Pfl. II, 179 Es versammelte sich ein Kreis üppig und hoch gebauter Schönheiten.]

BUSTARD. +The common wild goose, Canada Goose. 1820. ++1842 LNW 237 'We had some tender young bustards, which Jean had shot.' [Krumpelmann II, 108 cites the German original of this passage, which has *Outards.*]

CABIN PASSAGE. Accommodation on a boat entitling the passenger to the use of a cabin. [1830] ++1828 Am. 105 'The great difference of fare between a cabin and a deck passage . . . contributes to establish a distinction in this assemblage of people.'

CANALIZATION. [1844–, not as attrib.] ++1829 N.Y. *Mirror* Oct. 31, 130 'Our narrator launched then into the canalization plan, by which the waters of the Tennessee were to be connected, with heaven knows what sea.'

CANTON. –1796, Obs. A political division smaller than a county. ++1842 LNW 237 'It was necessary to have . . . information of all the lands claimed by the inhabitants of the canton. [1836 Pfl. II, 224 Cantons.]

CASA. +A house 1848–. ++1844 NS 43 'Having come into the open court which surrounded the casa, he . . . gazed . . . toward the casa.'

CASA REAL. See quot. 1844 NS 31 'But what does he mean by his casa? perhaps the "casa real." ' [A footnote defines *casa real* as "A sort of caravansara, where travellers can have quarters for themselves and animals, but no provision.']

CHALK. In phrase *by a long chalk* meaning *by a great deal.* [1859–] 1841 Caj. I, 219 'Und der Mann sagte das Alles so ruhig, gleichmüthig! seine Sprache übertraf Alles, was ich jeder Art gehört, *by a long chalk,* wie wir zu sagen pflegen.'

CHAMPAGNE BASKET. 1869. ++1844 CB 150 'Just under it stood a Champaigne basket.' [1841 Caj. II, 361 Champagnerkorb.]

++CHESTNUT BOTTOM. A low-lying tract of land covered with chestnut trees. 1842 LNW 276 'I know that you can distinguish walnut from chestnut bottom.'

CIGAR BOX. 1846–. ++1842 LNW 251 'And he drew a cigar-box from his bag.' [1836 Pfl. II, 298 Cigarrenbüchse.]

CIGAR CASE. 1846–. ++1844 CB 15 'I had my cigar case, and a small roll of Virginia dulcissimus.' [1841 Caj. I, 68 Cigarrenbüchse.]

‖COCHON-YANKEE. An epithet. (The French word *cochon* 'pig' is current in Louisiana-French,[5] and *Cochon-Yankee* may have had some currency in Louisiana English. The translators do not italicize

5. William A. Read, *Louisiana-French* (Louisiana State University Studies, No. 5, Baton Rouge, 1931), p. 28.

the expression, indicating that they did not regard it as a hybrid compound. There is no dictionary evidence on *Cochon-Yankee.*) 1842 LNW 187 'The Cochon-Yankees [produce] the discordant chopping of axes.'

COFFEE KETTLE. (The English phrase *coffee kettle* is a literal translation of the German compound, which is dated from 1715 in Grimm, *Deutsches Wörterbuch;* but *coffee kettle* is found in American English, being dated 1846 in the DAE [s.v. Coffee n. 4. a.] Thus the NS citation seems to be legitimate lexicographical evidence.) ++1844 NS 79 'The coffee kettle hung before and over the fire.' [1842 SN II, 103 Kaffeekessel.]

COME THE PREVENTIVE GAME. To forestall (by trickery). *a*1846–. 1842 LNW 116 'Now, I'd like to come the preventive game over them.'

COMMUNITY. A socialistic colony or society. [1874–] 1844–. 1828 Am. 69 'Mr. Owen has published the Constitution, which is to be adopted by the community.'

CONGO-SNAKE. A southeastern U.S. snake of the genus *amphiuma.* (This is the earliest citation of the complete English phrase; Krumpelmann II, 108, cites *Congo-schlange* in the original of this passage. The omission of *congo-snake* from DAE must have been an oversight, since *Century* 1889 enters it (under Snake 4 and 9) and NED cites an 1865 quot. from an American zoology textbook, which describes the snake as a native of the southern states.) 1842 LNW 232 'The girl shrank from him as from a congo-snake.'

CONSOLATION. ++Whiskey. 1842 LNW 275 'But we had seven gallons of "consolation" left, and that kept our heart and kidneys warm. . . . "Consolation! what kind of filth is that?" inquired Lasalle. "Why, consolation—western-stomach-consolation, you may call it, especially if it is real Monongahela." ' [1837 Nathan 39 Magentrost.]

CONVENIENCES. ++Trousers. (Krumpelmann II, 109, cites *convenienzen* in the original text, as of 1837. This is apparently an unrecorded member of the unmentionables-inexpressibles group of euphemisms.[6] The NED enters *convenience* [sense 7.d.] as a name for appliances or utensils, 'Now often used euphemistically.' The euphemistic use appears in a 1748 quot., where *convenience* means a spittoon, and in an 1883 quot., where it means a washroom or toilet on an American railroad coach. Dr. E. H. Criswell reports an 1804 American use of the adjective *convenient* applied to dress, meaning something like 'modest' or 'decent,' which is almost a hundred years later than the latest NED citation [s.v. Convenient adj. 5].[7] Thus it is not unlikely that *conveniences* once had some currency as a euphemism for trousers. Sealsfield uses *inexpressibles* several times, e.g. in GH 188 and *passim.*) 1842 LNW 301 ' "I've a notion," he began—taking down a pair of leather-breeches, and measuring us—"these leather conveniences will do it." '

‖COTTON-FOREST. ?Cottonwood forest. 1842 LNW 273 'If you look into the cotton-forest from this place, it will appear all black to you.' [1837 Nathan 26 Cottonwald.]

++COTTON HARVEST. The season or the activity of cotton picking. 1842 LNW 342 'It was in the midst of the cotton-harvest.' [1837 Nathan 395 Cotton-Ernte.] (Writing in 1909, Professor Leonidas Payne noted that in Alabama *cotton picking* is the usual term, with *harvest* restricted to small grains;[8] and this is my observation also. Possibly *cotton-harvest* had some currency in Louisiana, but the dictionaries record only *cotton-picking* (dated from 1835 in the DAE). It would

6. See the list collected by Mamie Meredith in 'Inexpressibles, Unmentionables, Unwhisperables, and Other Verbal Delicacies of Mid-Nineteenth Century Americans,' *Am. Sp.,* 5: 285 (Apr. 1930).

7. E. H. Criswell, *Lewis and Clarke: Linguistic Pioneers,* The University of Missouri Studies, Vol. 15, no. 2, Columbia, Missouri, 1940, p. 26.

8. L. W. Payne, Jr., 'A Word-List from East Alabama,' *Dialect Notes,* 3: 301 (1908-9).

be of interest to know whether the two terms were in competition a century ago; no DAE quot. under *harvest* refers to cotton. Investigation might uncover regional differences.)

+COTTON PRESS. A building in which a press is operated, or an establishment for baling cotton. 1835–85. ++1828 Am. 159 'The cotton press formerly belonged to a German commission merchant.' (Earlier in the paragraph Sealsfield writes, 'The cotton pressing establishments deserve to be mentioned,' thus defining *cotton-press* as the building or establishment, not the machine. The phrase is probably obsolete, since the process of baling cotton is now the final step in the gin; the only separate pressing establishments are compresses, where bales are repressed for export.)

++COTTON YARD. Apparently an enclosure where seed cotton is dried in the sun. The term occurs in an 1885 DAE quot. s.v. *Cotton Press*, 2, with a probably different meaning. 1828 Am. 127 'The cotton [is] put into round baskets, which when filled are brought into the cotton yard, and spread along planks, for the purpose of drying.'

++COUNTY NEWSPAPER. A newspaper distributed mainly within one county. 1842 LNW 21 'He had a bundle of papers before . . . which were the county newspapers.' [1834 GH 21 County-Zeitungen.]

+COUNTY PAPER. A county newspaper. 1877–. ++1828 Am. 38 'I read the issue of the trial . . . in the county paper.' (Incidentally, Sealsfield was responsible for the appearance of this term in an Edinburgh magazine earlier than the date of the first DAE quot. In 1846 *Blackwood's Edinburgh Magazine* ran a series of translations of parts of Sealsfield's *Der Legitime* with the title 'The Americans and the Aborigines'; near the end of the last installment occurs this sentence: 'But our author . . . contents himself with a post-script, consisting of an advertisement extracted from the Opelousas county paper. . . .'[9] This is a translation [probably by a Briton] of *Countyzeitung* in *Der Legitime* III, 307. Of course *county paper* appeared in *Am.* in 1828, published in London, but here the English term was in Sealsfield's vocabulary, not in a Briton's.)

CRIPPLED. ‖Stunted. 1842 LNW 89 'Nothing but rock, sparingly overgrown with crippled oaks and cedars.' [1835 RD 164 verkrüppelten.] (A present day translator would use 'stunted' for *verkrüppelten*, as did a British adapter in *Blackwood's*, 59: 370 (Mar. 1846); however *crippled* may have once had some usage in this sense; cf. the noun *cripple*, which is an Americanism, from the cognate Dutch *kreupel*.)

‖CROSS-JUMP. A frolicsome leap into the air, the performer's legs being crossed and uncrossed while he is off the floor. 1842 LNW 301 'But you frightened Mrs. Strong with your cross-jumps, and Frencher-capers.' [1837 Nathan 168 Mit Euern Quer- und Kreuzsprüngen und Phantasiren.] (The German idiom from which *cross-jump* is translated is common. See Grimm, *Deutsches Wörterbuch* s.v. *Kreuz* 7.d. and *Kreuzsprung;* thus the LNW quot. is not conclusive evidence of American usage. However, the analogous term *cross-cut* 'a step in dancing' is cited by the NED from Dickens' *American Notes*, and the term *cross-hop*, likewise a frisky dancer's caper, occurs several times in the second chapter of A. B. Longstreet's *Georgia Scenes*, 1835 [but is not listed in NED or DAE].)

DECK PASSAGE, 1837–. Accommodation on a river boat, with the passenger restricted to the deck. ++1828 (See quot. s.v. *cabin passage*, above).

DOCTOR. ‖In figurative phrase. 1842 LNW 83 'I could be made doctor in a drinking company.' (The speaker is insisting on his expertness as a drinker.)

++DOLLAR ARISTOCRACY. A ruling class determined by wealth. 1844 CB 67 'The half-British, half-monarchical, dollar aristocracy of the present day.' [1841 Caj. I, 295 Geldaristokratie.]

DONE FOR. Worn out, exhausted.

9. *Blackwood's Edinburgh Magazine*, 60: 55 (July, 1846).

1847–. ++1842 LNW 79 'I tell you, boys, I am used up—clean done for.'

DOUBLE DISTILLED. *Fig.* Thorough. [1876] 1842 LNW 39 'Yes, all Yankees are double-distilled Jews.' [1834 GH 173 doppelt destillirte.]

‖ELECTIONEERING TICKET. A campaign handbill or poster. 1829 N.Y. *Mirror* Nov. 7, 139 'Our gig was pasted over and over with electioneering tickets and huzzahs.' (The DAE has the variant *Election ticket,* with an 1885 quot. The term is of course not used today in the United States.)

ENGINEER. The operator of the engine on a steam boat. 1847–. [1839–] ++ 1835 RD 149 'Dann reiszt sie sich wieder los und läuft auf den Kapitän zu, der neben dem Engeneer stand.' (In a footnote the word is glossed *Ingenieur.*)

EVENING DRESS. 1853–. [1829–] ++1836 Pfl. 26 '"Und Robe? George?" "Evening dress, Louise."'

++EVENING POST MAN. A political partisan of the N.Y. *Evening Post,* a federalist party organ founded by Alexander Hamilton; hence, a federalist. 1836 Pfl. 229 'Während Ihr hier zittertet und zagtet, waren die Blue lights von Connectitut [sic], die Evening Post men von Newyork . . . die besten Freunde der Britten.'

‖EYE-SLIP. Apparently a section of cane stalk on which there is a bud. 1828 Am. 201 'The sugar cane planting takes place from August until December, by means of eye-slips.'

FAG-END. The outlying or most unsettled part of a country. [1882–] ++ 1834 GH 189 'Vielleicht ist es ein Glück für eben diese Staaten, dass sie gewissermaszen dieses *fagend* an ihrem Lande besitzen.' (A footnote explaining the word reads, '*Fagend* . . . nennt man das ausgezupfte Ende eines Strickes, das Werthlose an irgend einer Sache; die Canadas z.B. werden ganz richtig das *fagend* von Amerika genannt. . . .')

‖FATHER MISSISSIPPI. 1842 LNW 158 'No true American slights Father Mississippi.' [1836 Pfl. I, 172 Vater Mississippi.] (Possibly a nonce-form, from 'Father of Waters.')

FROG EATER. Nickname for a Frenchman. [1863] 1844 CB 81 'The British had sovereign contempt for the French soup and frog-eaters.' (This is the earliest recorded occurrence of *frog-eater,* although Krumpelmann cites *Froschesser* as of 1841.)

FULL DRESS. Formal dress. 1857–. [1790–] ++1836 Pfl. I, 12 'Unter den Anwesenden sind mehrere farbigte Gentlemen . . . Alle in *full dress,* wie wir sagen.' A footnote reads: '*full dress,* im vollen Anzuge-Staate.'

GALY [galey]. See quot. 1835 Morton I, 2 'Die Nacht war, was wir ein *galy* nennen.' (This word is glossed in a footnote: 'Sehr stürmisch, mit heftigen Windstössen.' It is in NID and the *English Dialect Dictionary.*)

GOSH. ++In imprecatory phrase *for gosh.* 1842 LNW 115 'Massa, for-gosh! what you tink.'

GRANNY. A silly old-womanish person (man or woman). [1887–] ++1842 LNW 205 'The Creoles and French are, in this respect, careless, chattering, and barking grannies.' [1836 Pfl. II, 61 belfernde, leichtsinnige, schnatternde Weiber.] (The NED dates this sense, s.v. *Granny,* 3, *dial.,* from 1887, and an 1875 occurrence in Mark Twain has been noted.[10] The adjective form *grannified* is cited in DAE, marked as an individualism.)

‖HALF SUNDAY. 1842 LNW 332 'It was Saturday evening, which they—as is well known—solemnize as the beginning of the Sabbath. The girls had already made their half Sunday toilet.' [1837 Nathan 335 halbsonntagliche Toilette.] (This locution may not be a genuine usage; however, cf. the older meaning of *half-holiday* given in NED, 'A day which is considered only half a holiday; a saints' day or holy day other than Sunday.')

‖HAMLETIZE. To mope, or ponder

10. Robert L. Ramsay and Frances Guthrie Emberson, *A Mark Twain Lexicon* (University of Missouri Studies, Vol. 13, no. 1, 1938), p. 99.

moodily. 1842 LNW 267 'Halloo! Mr. Howard! Hamletizing?' [1836 Pfl. II, 380 Hamletisirend.]

++HARVEY SAUCE. See quot. 1844 NS 14 'Friend Whitely delighted himself over the remains of "Harvey-sauce" which we, since our departure from New Orleans . . . had used as a condiment for our mutton and lamb.'

HEADQUARTERS 1. The principal office or operating center of a political party or organization. [1851–] ++1829 N. Y. *Mirror* Nov. 7, 137 'A tavern . . . enjoys the honour of being the headquarters of a party.' 1842 LNW 161 'We declare the gentlemen's cabin the headquarters of our democratic assembly.' [1836 Pfl. I, 187 Hauptquartier.] (Webster 1828 lists this sense.)

HEADQUARTERS 2. *Fig.* Principal place; place of origin. 1842 LNW 282 'Don't you know . . . that father Mississippi has his headquarters in our country?' [1837 Nathan 71 Der Vater Missisipp [sic] in unserm Lande entspringt.] *Ibid.* 44 'You seem, moreover, to have entered the headquarters of death.' [1834 GH 203 Hauptquartier.] (In these two quotations the word is a metaphor, not a true lexical item, but the quotations illustrate the beginnings of the numerous later American extensions of the word.)

‖HICKORIZE. To beat, punish, as with a hickory switch or stick. 1842 LNW 161 'We shall do our duty, and hope Old Hickory will do his, else, . . . We'll hickorize him, so that he won't forget us all his days.' [1836 Pfl. 186 hickorisiren.] (The verb *to hickory* has been reported as an Americanism corresponding to British *to birch*,[11] and NID records this meaning, but I have not found *hickorize* in any dictionary or glossary. The DAE cites *hickory-whip* as a verb, with 1871 and 1890 quots.)

+HIDALGO. A Spanish nobleman or landed proprietor in the West; a gentleman. 1850–. ++1842 LNW 211 'The hidalgo was dressed in a brown coat.' [1836 Pfl. 93 Der Hidalgo.]

++HOOP DRESS. A dress with a hoop-skirt. 1842 LNW 307 'Who, anywhere but in this strange country, would have thought of mounting a horse in a hoop-dress?' [1837 Nathan 195 Reifrocke.] (DAE marks the analogous *hoop-skirt* as an Americanism, dating it from 1857.)

HOORAW. Variant of *hurrah*. 1842 LNW 21 '"Hooraw" cried one of the spectators.' (This variant is of interest as evidence of the pronunciation, common in parts of America, with the accent on the first syllable. A 1908 occurrence of *hooraw* is reported in Mark Twain,[12] and *hoorah*, pronounced ['hurɔ] is reported from Arkansas.[13] The spelling *hoorah* appears in DAE in the phrase *Hoorah place*, 1883 quot.)

HORSE TRADE. +A horse-swap. 1846–. ++1842 LNW 19 'I will swap with you *unsight, unseen*. . . . Bob bit his lips; the attempt at a horse-trade had at least the effect of delivering us meanwhile from the whisky glasses.' [1834 GH 73 Pferdehandel.] (Incidentally, the expression *unsight, unseen* is of interest because it is evidently a locution that persists in America after becoming obsolete in Great Britain; NED marks it obs., with the latest quot. 1810. NID does not mark it obs. or dial.)

HULK. To disembowel, clean. 1842 LNW 260 'We found his two sons, occupied with hulking and cutting up the deer.' (The NED labels this use of *hulk* 'Obs. or dial.' and the only quots. aften 1741 are from British dialect glossaries; NID marks it *Obs. exc. dial.* In LNW the word is used as if it were standard English. Sealsfield wrote *ausweiden* here [1836 Pfl. II, 347].)

HURRAH. See *huzzah*.

HUZZAH. ?A campaign poster or legend. 1829 N. Y. *Mirror* See quot. under *electioneering ticket*. (When Sealsfield rewrote this sentence in German

11. F. N. Scott, 'Early Dialect Word,' *Am. Sp.*, 1: 292 (Feb. 1926).
12. Ramsay and Emberson, *op. cit.*, p. 116.
13. Jos. W. Carr, 'Words from Northwest Arkansas,' *Dialect Notes*, Vol. 2, pt. 1, p. 83 (1905).

[1834 GH 91] he substituted *hurrahs.* It is not clear whether the writer called a poster a huzzah [hurrah] or simply meant that 'Huzzah [hurrah] for Bob Shags' was written on the gig.)

++JACKSONIAN DEMOCRAT. 1844 CB 67 'Neither a pure Jeffersonian, nor a modern Jacksonian democrat.' [1841 Caj. I, 295 Jacksonscher.]

++JACKSONIST. A Jacksonite, a follower of Andrew Jackson; or *fig.* an unrefined person. 1842 LNW 120 'Away with the wild Kentuckian. . . . Take this barbarian from my sight! This Jacksonist—away!' [1834 RD 316 Jacksonisten.]

+JEFFERSONIAN DEMOCRAT. 1865–. ++1844 CB 67 (See quot. s.v. *Jacksonian Democrat,* above.) [1841 Caj. I, 295 Jeffersonscher.]

KANGAROO CHAIR. [1834] 1842 LNW 274 'The trees . . . rocked to and fro—kind o' see-sawed, like old women in their kangaroo chairs.' [Krumpelmann cites the original, *Kangaroosesseln,* II, 109.] (This term is puzzling. It may name a chair made by the British furniture-maker Thomas Sheraton, who, according to a historian, 'used the heads, legs, and bodies of dromedaries, camels, and lions for his later chair designs."[14] Another writer says, 'Some of the chairs especially which he [Sheraton] designed in this last period are amazingly grotesque, their backs formed of fabulous animals, their "knees" and legs of the heads and claws of crowned beasts!'[15] If Sheraton made and named the chair, the name is obviously British. However, it is of interest that Sealsfield implies that women *rocked* in kangaroo chairs; since the rocker was an American invention, the 'kangaroo' might have been an American chair, possibly built by an imitator of Sheraton's animal-motif. Another possibility is that Sealsfield picked up the name *kangaroo* from Maria Edgeworth's novel *Helen,* which supplies the only NED quot.)

++LASSO-HUNTER. A horseman who uses a lasso to catch wild horses. 1844 CB 80 'The Mexican troops disbanded, like wild herds of mustangs, pursued in the prairie by the lasso-hunter.' [1841 Caj. II, 52 Lassojägern.]

LEATHER-FACE. ++*Fig.* An unemotional, hard, expressionless face. 1842 LNW 62 'He had the impassable leather-face of the pilgrims of Plymouth.' [1835 RD 21 Ledergesichte.] (DAE has *Leather-face(d), adj.* defined as 'Having a hard-featured, emotionless face,' 1834–.)

LEATHER-JACKET. ++A backwoodsman. 1842 LNW 101 '"Free country, neighbor," replied the leather-jacket.' [1835 RD 228 Lederwamms.]

LEFT. See quot. 1828 Am. 8 'The poll was about to commence. The party for abridging public liberty was ordered to go out on the left:—those who insisted on the preservation of the present order of things, were to draw off to the right.' (This association of *left* with radical and *right* with conservative may be purely accidental. But, on the other hand, it may reflect the sort of usage which must have just preceded the application of the words *left* and *right* specifically to radical and conservative positions and people, a usage which the NED dates from 1837. The original French idiom was old enough [1789] to have been known to Sealsfield.)

‖LOOK AT THE BOTTOM OF THE GLASS. A euphemism for 'down a drink.' 1842 LNW 11 'Moreland . . . seemed to have looked pretty often at the bottom of the glass.'

LORGNON. Lorgnette. 1846–. 1842 LNW 97 'She . . . continued to look at the scenery of the river . . . through her lorgnon.' [1835 RD 205 durch ihr Lorgnon.]

LUNCHEON. 1845–. 1834 GH 141 'Ich habt *(sic)* eine halbe Stunde . . . zum Luncheon.' (A footnote explains this word: '*Luncheon,* ein Imbisz, vor dem Mittagessen genommen, besteht gewöhnlich aus kalten Speisen.')

LYNCH LAW. ++In an imprecatory phrase. 1842 LNW 159 'May Lynch

14. Edwin Foley, *The Book of Decorative Furniture* (New York: Putnam, 1912), Vol. 2, p. 336.

15. 'Thomas Sheraton,' *Encyclopaedia Britannica,* 11th ed. (1911), Vol. 24, p. 842.

law seize me, if I had borne with you else!' [1836 Pfl. I, 175 Soll mich Lynchs Law am Halse fassen.]

‖LYNEBURG. See quot. 1842 LNW 307 'After these, came a troupe of about ten men, in blue coats of the so-called Lyneburgs, braquets, and mitasses —the usual dress of the Acadiens.' (This is a translation of *Limburgs,* cited by Krumpelmann II, 109.)

+MANGA. A kind of mantle. 1849–. ++1844 NS 53 'The air seemed alive with the flutter of mantillas, rebosos, mangas and frasadas.

MANNERS. ++In phrases 'bad manners, abominable manners' etc., applied to animals and inanimate objects. 1836 Pfl. I, 22 '"Maum she berry bad manners," betheuert Prona. Wenn unsere Neger etwas als recht abominable bezeichnen wollen, heist es immer: Es hat böse Manieren. So hat der Pflug, das Kind, die Art oft abominable Manieren.' (The writer seems to be reporting a usage, not explaining a coinage.)

MARCH OF TIME. [1833–] 1828 Am. 204 'To force the march of time and habit, is impossible.'

++MAROON CATTLE. Stray, unbranded cattle. 1842 LNW 238 'Large herds of (so-called) maroon-cattle had assembled in the forests and meadows of the canton, which, masterless and unmarked, had been chased and shot by the inhabitants.' (This phrase is a translation of *Maroon-Rinder,* cited by Krumpelmann II, 107. The application of *maroon* to animals is a use noted by Dr. W. A. Read.[16])

MAST-TREE. ‖An unhewed log. 1842 LNW 41 'The habitable house was . . . fabricated not even of beams, but of mast-trees.' [1834 GH 187 Baumästen.] (This is an old term in the sense of 'tall trees suitable for ship masts'; it is cited in 1597, 1862, and 1879 by the NED, and Thornton cites a 1792 American quot., but none of these has the precise sense of the LNW usage.)

++MAUM. A variant of *m'am* (colloq. form, from *madam*). 1836 Pfl. I, 8 *Maum,* Negersprache statt Madam. [Other examples *passim.*] (This form is not entered by the DAE but is cited as a variant of *Mammy,* with one quot. (1835) illustrating it. A variant spelling *mawm* is reported from Anne Royall, 1826,[17] but is not in DAE. The *au* and *aw* spellings are of interest as evidence of the pronunciation with [ɔ], found also in the South in *tramp, stamp,* and other words which generally have [æ].)

16. Read, *op. cit.,* p. 191.

17. M. M. Mathews, 'Mrs. Anne Royall as an Observer of Dialect,' *Am. Sp.,* 2: 205 (Jan. 1927).

'RATION'

KEMP MALONE
Johns Hopkins University

THE word *ration* is much used nowadays, not from choice but of necessity. A look at its origin and history thus has a particular appropriateness at the moment. Unluckily, when we go to that great storehouse of information, the *New English Dictionary,* we find its article on *ration* somewhat below par. The information we need is there, but it is presented in so clumsy and confused a fashion that the careless reader is only too likely to miss the chief point: namely, that we have to do with two words, not one. It would have been simpler and clearer to present the material in two entries, and in the following our two words will be taken up each for itself.

Ration[1], pronounced [reiʃən], is a doublet of *ratio.* In form *ration*[1] answers to the stem *ration-* of the Latin *ratio* 'computation,' while its doublet *ratio* answers to the nominative case of the Latin word. In meaning *ration*[1] is simply *ratio* in its learned, mathematical sense: as the *NED* puts it, 'the relation between two similar magnitudes in respect to quantity, . . .' The *a* of the Latin forms was short, but since it occurred in an open syllable it was pronounced long in English, in accordance with the traditional school pronunciation of Latin. The English doublets *ratio* and *ration*[1] therefore both have 'long *a,*' phonetically [ei]. Compare *station,* and note the powerful analogical support given by *nation* and the many other words in *-ation* where the *a* was long in Latin. As between our doublets, *ratio* grew in favor and gradually displaced *ration*[1]. The last quotation given for *ration*[1] in the *NED* is dated 1815, and the word is now obsolete.

We turn now to *ration*[2], a word derived not from Latin but from the French military term *ration* 'portion de vivres distribuée pour un jour, à un soldat, à un marin,' and, by extension, 'à un membre d'une communauté, à un animal domestique, etc.' (definition taken from *Petit Larive et Fleury*). Our word started its career in English as a military term, and to the present day has remained in living use chiefly in the mouths of soldiers and sailors; the members of the armed services get rations normally and regularly, while civilians are subjected to rationing (and add the word to their vocabulary) in abnormal and irregular times only (such times as the present). The editors of the *NED* note that [ræʃən] is the pronunciation 'usual in the army,' and they explain the [æ] as perhaps 'due to the adoption of the word . . . from French.' In fact, English [æ] is not a bad imitation of, or substitute for, the advanced [a] used in pronouncing

French *ration,* and no other explanation has been suggested which would account for the failure of *ration*[2] to conform to the familiar pattern of pronunciation exemplified in *nation, station,* etc. We may therefore safely conclude that [ræʃən] is the original and historically correct pronunciation of *ration*[2], just as [reiʃən] is the original and historically correct pronunciation of *ration*[1].

The existence side by side, in English, of *ration*[1] and *ration*[2] might well have given rise to more or less confusion of the two words, and actually had that effect. Indeed, the contamination extended to *ratio,* which we find sometimes used in the sense of *ration*[2]. It was presumably this confusion which led the dictionary-makers to combine *ration*[1] and *ration*[2] in a single entry, and to record two pronunciations for the lexical fusion-product, without explaining that [reiʃən] properly belonged to *ration*[1] while [ræʃən] properly belonged to *ration*[2]. We have seen that the editors of the *NED,* although lumping both words in one entry, gave the needful information about the two spoken forms. They were so far from making the matter clear, however, that H. W. Fowler, editor of the *Concise Oxford* (which is based on the *NED*), could give both pronunciations and nevertheless derive *ration* from Latin *ratio,* without mention of French *ration!*

When *ration*[1] became obsolete, one would expect [reiʃən] to become obsolete too. In fact, however, by virtue of the confusion between *ration*[1] and *ration*[2] already mentioned, the latter word acquired a new pronunciation [reiʃən] alongside the older [ræʃən], and since that time the two spoken forms have competed for popular favor—or perhaps I should say lexical favor, as there is no evidence that [reiʃən] ever got a foothold in the armed services, the only circles in which *ration*[2] has a continuous history as a living word. Until recent times, as everybody knows, lexicographers have given little heed to the statistics of usage, and where variation exists they have been guided by analogy, or even by personal prejudice, rather than by frequency, in setting down their preferences. As [reiʃən] conformed to the pattern familiar in *nation, station* and the like, most lexicographers gave it first place, and, if they recorded [ræʃən] at all, they put it down as a permissible alternative only. But in spite of the dictionaries [ræʃən] kept its hold on the armed forces, and, through these, on the public at large, and in many parts of the English-speaking world [reiʃən] is now obsolete in good earnest. It is not recorded in Daniel Jones's *English Pronouncing Dictionary,* in Palmer, Martin, and Blandford's *Dictionary of English Pronunciation with American Variants,* in H. C. Wyld's *Universal English Dictionary,* or in C. T. Onions's *Shorter Oxford English Dictionary.* All these authorities recognize only [ræʃən]. To what extent

is [reiʃən] current in living American speech? Honest and accurate information on the point is hard to get—even college professors, asked how they pronounce a given word, have been known to look it up in a dictionary before committing themselves! Professor Hans Kurath and his fellows on the staff of the Linguistic Atlas may eventually give us the answer. In the meantime, one must go by one's personal experience and observation. My own pronunciation has always been [ræʃən], and I don't remember ever hearing [reiʃən] until last year, when, at a Phi Beta Kappa dinner, one of the students at my table used that pronunciation. I asked him where he got it, and he said he had heard it over the radio. Such currency as [reiʃən] now has in this country seems, in fact, to be due largely to certain radio commentators, one of whom, as I happen to know, used to say [ræʃən] but changed to [reiʃən] because he found that *Webster's* put [reiʃən] first! It is too early to say whether such influences will seriously or permanently affect living popular usage. One may reasonably conclude, however, that at the present time the prevailing pronunciation in America is still [ræʃən].

'CAUCUS'

The origin of this word is not clear, but the suggestion that it was taken from Algonkin *cau'-cau-as'u* is called probable by the *Century Dictionary* and Webster's *New International;* the *NED* says that there is no direct evidence for the derivation from Algonkin. Beside these hesitant statements another may be placed. In looking over some old documents in the library of the American Oriental Society I found among the papers of John Pickering an explanation of the origin of *caucus,* to the effect that it consists of the initials of the names of six men, viz.: Cooper (Wm.), Adams, Urann (Joyce, Jr.), Coulson, Urann, Symmes. The words are in a vertical column with the initial letters spaced a little bit away from the second letters. Below the column of names is written (in Pickering's handwriting): 'From B. Russell, who had it from Sam'l Adams and Paul Revere.' Samuel Adams was a member of a Caucus Club in 1765, and there is mention of three caucuses—North, Middle, and South—to which Adams belonged.[1]

LEROY C. BARRET
Trinity College

1. Esther Forbes, *Paul Revere and the World He Lived In* (Boston, 1942), p. 119.

PHONETIC TRANSCRIPTION*

I

Governor Leverett Saltonstall, of Massachusetts, speaking at the Annual Forum on Current Problems, November 17, 1942. The speaker was born in Chestnut Hill, Massachusetts, in 1892.

. . . aɪ 'sɔɚ ə 'fɔrɪ 'jɪɚ old mə'ʃin| ʍĭtʃ wəz 'dɛstɪnd fə 'skræp| bət tə'de:ɪ| 'θri 'mʌnts 'leɪtə| 'ðæt mə'ʃin| ɪz 'meɪkɪŋ 'plɑstɪk| 'bʊlət 'pruf 'gæsəlin 'tæŋks fər aə 'lɔŋ 'reɪndʒ 'bō̃məz|| 'ðæt| ɪz ðə 'spɪrət ʔɔn ðə 'hoʊm 'frʌnt| ðæt meɪks 'vɪktᵊrɪz 'pɑsəbl||

ðə 'mɪljənz əv 'bɔɪz hu ə 'kã̄mɪŋ 'bæk frəm ðə 'bætl̩fild tə 'pis'taɪm 'hoʊmz| 'wɔnt 'dʒʊbz|| 'ðeɪ wɔnt tə 'hæv fə ðəm'sɛlvz| ʍʌt ðeɪ bə'liv ðeɪ həv bɪn 'faɪtɪŋ 'fɔ:ə| ðɪ ˌɒpə'tunətɪ tʊ 'oʊn ə 'hoʊm| 'reɪz ən 'ɛdʒəkeɪt 'tʃɪldrən|| tə 'du 'ðɪs| ðeɪ 'mʌst hæv 'dʒɒ‹bz| ʔæn 'ðoʊz 'dʒɑbz 'kænɒt ɪm'dɛfnətlɪ bi pro'vaɪdəd baɪ 'gʌvɚnmənt 'eɪdʒənsɪz|| 'gʌvɚmənt 'eɪdʒənsɪz kən 'teɪk ʌp ðə 'slæk|| ðɛə wɪl bi 'vast ə'mã̄ũnts əv 'nu kən'strʌkʃən ən 'mẽĭnʔnəns ʔʌv 'pʌblɪk 'wœks fə 'gʌvɚnmənt 'ækʃən| 'vaɪtəl ə'mœdʒənsɪ 'mɛʒəz|| bət ðeɪ kən 'oʊnlɪ bi 'tɛmpərɛrɪ| ʔæn 'nɛvə kən 'fɔm ðə fã̄ũn-'deɪʃən fər ə 'wœld| kəm'pouzd əv ðə 'kã̄ĭnd əv 'mɛn æn 'wɪmɪn| hu həv 'bɪlt ðɪ ju'naɪtəd 'steɪts| tu ɪts 'prɛzənt 'stætʃə||

ʔɑə 'fɔɹmoust əb'dʒɛktɪv| ɪz tə 'plæn fə ðə kri'eɪʃən əv 'dʒɑbz ɪn 'praɪvɪt 'ĭndʌstrɪz|| ʍɛn 'fæktrɪz ən 'famz rɪ'tœn tu ə 'pis'taɪm 'beɪsɪs| wi mʌs 'stɪmjuleɪt ðɪ ɪ'nɪʃətɪv| æn 'kʌrɪdʒ| ʔʌv 'praɪvɪt ˌɪndɪ'vɪdʒuəlz|| wi mʌst 'ʔikwəlɪ prə'pɛə| tə 'gɪv ðə 'fulɪst ˌɑpə'tunətɪ| frəm ðə 'famə| hu 'oʊnz ə 'sɪŋgl 'hɔəs ən hæz bət 'wʌn 'plaʊ| tə ðə 'ladʒɪst ɪn'dʌstrɪəl kən'sœn ðət 'meɪks ar 'ɔtəmobilz| ʔæn sə'plaɪz aʊr əˌlɛk'trɪstɪ||

ɪn ˌmæsə'tʃusɪts mɔə ðən ə 'jɪr ə'gou| ʔaɪ 'fɔmd ə 'poust də'fɛns| 'leɪtə 'kɔld ə 'poust 'wɔ riə'dʒʌstmənt kə'mɪtɪ| tə 'leɪ ðə 'grã̄ũndwœk ɪn 'a 'steɪt| fə 'mitɪŋ ðə 'prɒblɛmz ʍɪtʃ ə 'bã̄ũnd tu ə'raɪz ʍən ðə 'bum əv 'wɔ prə'dʌkʃən 'ẽ̄ndz|| aɪ də'rɛktəd 'ðɪs kə'mɪtɪ tə 'tœn ɪts 'tʃɪf ə'tɛnʃən| tə ðə dɪ'vɛləp-mənt əv 'plænz fə ðɪ ˌrikən'vɜʒən ʌv ˌmæsə'tʃusɪts 'lidɪŋ 'ɪndəstrɪz| tu ə 'pis'taɪm pro'dʌkʃən|| 'iðər ɪn 'ðɛə 'prɛzənt 'fildz| ɔɚ ɪn 'nu 'laɪnz| tu ʍɪtʃ aə 'steɪts 'ri'sɔəsɪz| ə'spɛʃəlɪ ɪts 'skɪld 'wœkəz| ʔa pə'tɪkjələlɪ ə'dæɹptɪd||

ðə 'prʌvɪns əv 'gʌvɚnmənt| boʊθ 'fɛdrəl ən 'steɪt| ɪz tə 'fɪl ðə 'gæp| ʌn'tɪl 'sʌtʃ ə 'prougræm| ɪz ɪn 'ful 'swɪŋ|| wi kən 'hɛlp 'ʔɛvrɪ rɪ'tœnɪŋ 'souldʒə| 'ʔɛvrɪ ˌɪndɪ'vɪdʒuəl 'teɪkən 'aut əv ə 'wɔ'taɪm 'dʒɒb| tə də'rɛkt hɪz 'ʔɛfəts| tə ðə 'bɛst əd'vã̄ntɪdʒ ʔɒv ɪm'sɛlf|| 'ðɛn ɪt wɪl 'bi| tə ðə 'bɛst əd'vã̄ntɪdʒ əv hɪz kə'mjunɪtɪ| æn 'ʔʌltɪmətlɪ| 'ʔɒv hɪz 'neɪʃən||

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* The following transcriptions were made from phonographic recordings of radio broadcasts.

ˈgʌvɚnmənt əˈsɛntʃəlɪ bɪˈgɪnz ət ˈhoʊm|| ɪt bɪˈgɪnz wɪð ə ˈstrɔŋ ˈfæmlɪ ˈlʌɪf|| ɪt əz ˈkærɪd ˈaʊt wɪð ə ˈgʊd kəˈmjunətɪ ˈspɪrət| æn ðə ˈsãũnd ədˌmɪnɪsˈtreɪʃən ʔʌv ˈsteɪt ˈgʌvɚnmənt|| ðə ˈvɛrɪ ˈbɛst ˈkaɪnd əv ˈgʌvɚnmənt| wəz ðɪ ˈoʊld ˈtãũn ˈmɪtɪŋ| ʍɛr ə ˈmæn kəd ˈbloʊ ɔf ˈstɪm ˈwʌns ə ˈjɪə|| bət əv ˈkɔs ˈaə ˈlaɪf ɪz ˈnãũ ˈtu kəmˈplɛks fə ˈðæt|| bət ˈsteɪt ən ˈloʊkəl ˈgʌvɚnmənts| a ˈstɪl ðə ˈwʌnz| wɪð ˈhum ðə ˈpɪpl ɪn ˈðɛə kəˈmjunɪtɪz hæv ðɛə ˈdeɪlɪ ˈkãntækt|| ˈwɔʃɪŋtən mʌst bi ðə ˈbrɪdʒ| . . . . . dəˈpẽnd nũ ˈoʊnlɪ ðə səkˈsɛs əv ˈpraɪvət ˈɛntəpraɪz| bət ʔɔlsoʊ ɑr əˈsẽntʃl ˈprogræm əv ˈsoʊʃl səˈkjʊrətɪ|| ˈðɪs kəˈlɛktɪv ˈɛfət| ɪz ɪmˈpɛrətɪv| ɪn proˈvaɪdɪŋ əˈsɪstəns| ˈmẽĩnʔnəns ænd ˈkeə fɔ ˈðoʊz fɔ ˈhum ðɛə ˈwĭl bi ˈno ˈdʒɒbz| ʔæn fɔ ˈðoʊz hu ɑr ˌʌnɪmˈplɔɪəbl|| fɔ ðə ˈsɪk| ʔæn fɔ ðɪ ˈeɪdʒəd|| jɛt əˈgeɪn| ðɪ ɪˈnɪʃətɪv fə ˈsʌtʃ ˈplænɪŋ mʌs kʌm frəm ˈʔʌs ðə ˈpɪpl| ɪf ˈa ˈfri ˈweɪ əv ˈlɪvɪŋ| ʔa ˈdɛməkrætɪk ˈsɪstɪm| ɪz tə bi prɪˈzɜvd|| . . .

II

Donald M. Nelson, Chairman of the War Production Board, speaking on the topic: 'All Out Production,' March 2, 1942. The speaker was born in Hannibal, Missouri, in 1888.

. . . wi ɚ ˈnɑt ˈfaɪtɪŋ ˈɛnəmɪz huz prəˈdʌkʃən ɪz ˈfri::|| wi ɚ ˈfaɪtɪŋ ˈɛnəmɪz ʍɛɚ ˈmænɪdʒmənt ɪz ˈfɔɚst ænd ʍɛɚ ˈleɪbɚ ɪz ˈfɔɚst|| ˈboʊθ| əˈpɔn ˈpeɪn əv ˈdɛθ| mʌst du ɪgˈzæktlɪ ˈʍʌt ðeɪ ɑɚ ˈtoʊld| ænd ɪgˈzæktlɪ haʊ ˈmʌtʃ ðeɪ ɑɚ ˈtoʊld|| . . .

soʊ aɪ ˈæ˞sk ˈju| ˈɔl əv ju ˈfri ˈmɛn ənd ˈfri ˈwɪmən| ˈkæn wi ˈbit ət|| ðɪ ˈæ̃nsɚ ɪz tə bi ˈfaʊnd pɚˈtɪkjələɚlɪ ɪn ʍʌt ˈju ˈmɛn ɪn ðə ˈwɔɚ proˈdʌkʃn ˈplæ˞nts| ˈmænɪdʒmənt ən ˈleɪbɚ| ʍʌt ju ˈdu əˈbaʊt ət ˈnãũ| təˈde˞ɪ||

aɪ həv ˈtɔkt tə ˈmɛn hu ˈbleɪm ˈleɪbɚ fɚ ˈlæk əv prəˈdʌkʃn|| aɪ həv ˈtɔkt tʊ ˈleɪbɚ ˈlidɚz hu ˈbleɪm ˈmænɪdʒmənt| fɔɚ ˈlæk əv prəˈdʌkʃən|| aɪ həv ˈtɔkt tʊ ˈmænɪdʒɚz hu ˈbleɪm ðɛɚ səˈplaɪɚz|| aɪ həv ˈtɔkt tʊ səˈplaɪɚz hu ˈbleɪm ˈskɛɚsətɪ əv məˈtɪɚɪəlz|| ænd aɪ həv ˈtɔkt tu ə ˈlʊt əv ˈpɪpl| hu ˈbleɪm ˈwɔʃɪŋtən||

ˈmaɪ ˈansɚ tu ˈitʃ əv ˈðiz ˈpɪpl həz ˈbɪn| ˈʍʌt həv ˈju ˈdʌn əˈbaʊt ət jɚˈˈsɛlf|| tu ðə ˈbɪznəs ˈmɛn hu ˈbleɪm ˈleɪbɚ| ˈaɪ ˈseɪ| ˈʍʌt həv ˈju ˈdʌn tə ˈsɛtl ðə ˈprɑbləm ˈfɔɚθˈraɪtlɪ| ɪnˈstɛd əv ˈmɪɚlɪ kəmˈplẽĩnɪŋ|| hæv ju ˈrilɪ ˈtraɪd tə rəˈmuv ðə ˈkɔzəz əv ˈdʒʌst kəmˈplẽĩnts əˈgẽnst ˈwɚkɪŋ kənˈdɪʃənz ɪn ˈjɚ ˈplant||

tu ðə ˌrëprɪˈzɛntətɪv əv ˈleɪbɚ ˈaɪ ˈseɪ| hæv ju ˈrilɪ ˈgɔn ðə ˈlɪmət tu əˈdʒʌst ˈjuɚ ˈdɪfɚnsəz wɪˈðaʊt ˈstɑpɪŋ prəˈdʌkʃən|| tu ˈðoʊz hu ˈʍãĩn ðət ˈwɔʃɪŋtən hæznt dʌn ɪˈnʌf fɔɚ ðəm| ˈaɪ ˈseɪ| ˈʍɛɚ ɪz ˈjuɚ ɪˈnɪʃətɪv| ʍɛɚ ɪz jɚ ˈɛntɚpraɪz|| ju ɚ ˈɔlwɪz ˈtɔkɪŋ əˈbaʊt prɪˈzɜvɪŋ ˈfri ˈɛntɚpraɪz| ˈʍɛɚ ˈɪz ət|| du ju ˈjuʒʊlɪ gɛt ˈbɪznəs baɪ ˈweɪtɪŋ fɚ ðə ˈkʌstəmɚz tu ˈkɔl ju ən

ˈʔæɾsk ju tə ˈteɪk ən ˈɔəˈdəˈ|| hæv ju meɪd ə ˈθəˈo ˈstʌdɪ əv ˈmʌt jəˈ ˈkʌstəməˈ ˈwɔnts|| ɑəˈ ju prəˈpɛəˈd tə kənˈvəˈt jəˈ məˈʃɪnrɪ tu ˈðoʊz ˈnɪdz|| kæn ju ˈʃoʊ əs ˈmʌt ju kən ˈdu|| . . .

ˈɔlmoʊst wɪˈðaʊt ɪkˈsɛpʃən| ˈɛvrɪ ˈwʌn əv ˈðɪz ˈpɪpl aɪ həv ˈtɔkt tu ˈfɪlz ðɪ ˈəˈdʒ tə du ˈmɔəˈ|| ðə ˈtɾʌbl ɪz ˈnɑt wɪθ ðɛəˈ ɪnˈtɛnʃənz|| ðə ˈtɾʌbl ɪz ˈræðəˈ ˈtu ˈstɾɔŋ ə ˈtɛndənsɪ tə ˈpæs ðə ˈbʌk| tə ˈbleɪm ðɪ ˈʌðəˈ ˈfɛlə|| ˈwəˈk ɪz ˈsloʊd ˈdaʊn| prəˈdʌkʃən ɪz ˈlɔst| ænd ðə ˈmɛ̃n ɪn ðə ˈfɑks ˈhoʊlz wɪð məkˈɑəˈθəˈ| ðə ˈmɛn ɪn ðɪ ˈʔɪndiːz| ˈɑəˈ ˈbɔɪz ɔn ˈlænd ən ˈsi ənd ɪn ðɪ ˈɛəˈ ɑəˈ ðə ˈfəˈst tə ˈsʌfəˈ| ænd ˈsʌfəˈ ˈdɛθ||

so aɪ ˈask ˈɪndəstɾɪ| ˈʔaɪ ˈʔæsk ðə ˈmɛn ɪn ðə ˈplæ̃ɾnts|| aɪ ˈæsk ˈʔɔl əv ˈju hu kən kənˈtɾɪbjut ˈsoʊ ˈmʌtʃ tu ˈʔɛvəˈ ˈgɾeɪtəˈ proˈdʌkʃən| ˈluk ɪntu juəˈ ˈhɑəˈts| ˈluk ɪntu juəˈ ˈmãĩndz|| bi ˈɑnəst wɪθ juəˈsɛlvz ˌʔɪndɪˈvɪdʒʊlɪ ənd ˈãnsəˈ ˈmaɪ ˈkwɛstʃən|| ɑəˈ ju ˈduɪŋ təˈdeɪ ˈʔɛvrɪ ˈsɪŋgl ˈθɪŋ wɪˈθɪn ˈjuəˈ ˌɪndɪˈvɪdʒʊəl ˈpaʊəˈ| tə ˈsi ðət ðə ˈpleɪnz| ðə ˈtæŋks| ðə ˈgʌnz ən ˈʃɪps| ðɪ ˌæmjuˈnɪʃən æn əˈkwɪpmənt ˈðoʊz ˈbɔɪz ˈnid ˈdɛspəˈtlɪ| ɪz ˈgɛtɪŋ ɪntu ˈðɛəˈ ˈhændz ˈfæstəˈ ənd ɪn ˈɛvəˈ ɪnˈkɾɪsɪŋ ˈkwɒntətɪz|| . . .

wi hæv bət ˈtɛn ˈmʌnts tə ˈgoʊ|| ˈθɾi ˈhʌndɾəd ænd ˈfɔəˈ ˈdeɪz| ɪn ˈmɪtʃ tə ˈstɾɛŋθən ɑəˈ ˈstɾaɪkɪŋ ˈpaʊəˈ tu ə ˈpɔɪnt ˈmɛəˈ ˈvɪktɾɪ kən kʌm wɪðɪn ˈɑəˈ ˈgɾæˑːsp|| ˈθɪŋk fəˈ ə ˈmoʊmənt| əv ˈθɾi ˈhʌndɾəd ænd ˈfɔəˈ ˈdeɪz|| ˈθɾi ˈhʌndɾəd ənd fɔəˈ ˈdeɪz| aʊt əv ˈθɾi ˈskoəˈ ˈjɪəˈz ən ˈtɛnː|| ðə ˈlaɪf əv ə ˈmæn|| ɪn ðə ˈlaɪvz əv ˈmɛn ˈnau ˈlɪvɪŋ| ˈðoʊz ˈθɾi ˈhʌndɾəd æn ˈfɔəˈ ˈdeɪz ɪˈmɪdɪətlɪ əˈhɛd| kæn ˈʃeɪp ðə ˈhoʊl ˈkɔəˈs əv ˈhɪstɾɪ fɔəˈ ə ˈθaʊzənd ˈjɪəˈz| æn ˈʃeɪp ət tu ˈɑəˈ ˈweɪ əv ˈlaɪf|| . . .

III

Leon Henderson, Director, Office of Price Administration, speaking on the topic: 'The Price of Victory,' October 29, 1942. The speaker was born in Millville, New Jersey, in 1895.

. . . ˈsẽns ðə ˈpɾaɪs kənˈtɾoʊl ˈbĭəl ˈpæ̃ɹst ˈlæ̃s ˈdʒænjuwɛəˈɪ aɪ bɪn ˈlukɪŋ fəˈ ə ˈgʊd ˈtʃæns tə kʌm ˈsãũθ|| ən soʊ aɪ ˈwɛlkəmd ˈðɪs ˌɑpəˈtunətɪ tə ˈɾiˈvɪsət ælə̃ˈbæmə| ˈæftəˈ ə ɾɪˈgɾɛtəbl ˈæbsəns əv ˈsʌm ˈjɪəˈz|| ˈnætʃəˈlɪ aɪ ˈwɔnɾəd tu ɪkˈsɛpt ˈðɪ| ˈʔɔft ɾiˈpitəd ˌɪnvəˈteɪʃn əv ðə ˈsinjəˈ ˈsẽnətəˈ| tə ˈteɪk ə ˈɾil ˈluk ət ˈkʌtn|| oəˈ tə ˈhɪəˈ ˈfəˈst ˈhẽĩnd ˈmʌt ˈlestəˈ ˈhɪl ˈkips ˈtɛln mi ɪz ˈɾilɪ ɔn ðə ˈmaɪnz əv ˈju ˈfɛləz| ɪn ðɪ ɪnˈdʌstɾɪəl ˈfiəld ˈdæ̃ũn ˈhɪəˈ|| əz ə ˈmætəˈ əv ˈfækt aɪ ˈivn ˈwɪʃ aɪ hæd ˈtãĩm tə goʊ ˈluk ət| ˈhɛnɾɪ ˈstigɔlz ˈhʌntn ˈdɔgz|| aɪ ˈnɛvəˈ ˈsɔ ə ˈmæ̃ɹə̃n mɛn ˈθɪŋz gɛt ˈhʌt ɪn ˈɔːgəst| əz ðeɪ ˈdu ɪn ˈwaʃɪŋtən| gɛt so ˈfɔːən əv ðə ˈdɔːəgz ˈbæk ˈhoʊm əz ˈhɛnɾɪ ˈstigɔəl|| ən ju dʒəs ˈwʌtʃ ɪt| ɪt ˈnɛvəˈ ˈfeɪlz||

bət ˈpɾĩnsɪplɪ aɪm ˈhɪəˈ tə ˈgɪv ən əˈkæ̃ũnt əv maɪ ˈstuəˈdʃɪp|| ən ˈmʌt aɪ ʃəl hæv tə ˈseːɪ ˌnɛsəˈsɛəˈəlɪ wɪl bi ə ˈbɪt ˈpəˈsənəl||

ˈʌndɚ ˈaɚ əˈmɛɚəkən ˈsɪstəm əv ˈgʌvɚmənt| ðə ˈpʌblɪk hæz ˈnoʊ ˌɑpɚˈtunətɪ əv ˈkoɚs| tə ˈvoʊt dəˈrɛklɪ ˈfoɚ ɔɚ əˈgeɪnst ədˈmɪnəstreɪtɚz| ˈlaɪk maɪˈsɛlf|| ɔlˈðoʊ ɪt ˈwʌzn so ˈfɑɚ ˈbæk| ðət ˈeːɪ ˈlɛdʒəsleɪtɚ frəm ˈsʌmmɛɚ əˈrɛ̃ũnd ˈhɪɚ sɛd ɪn əˈdɪʃn tə hævɪŋ tə ˈrʌn əˈgɛ̃ĩnst hɪz əˈpoʊnənt hi hæd tə ˈrʌn əˈgeɪnst ˈliən ˈhɛndɚsən|| ˈwɛl i ˈgɑt ˈlɪkt||

ðəz ˈvɛɚɪ ˈfju ˌɑpɚˈtunətiz ðət ə ˈpʌblɪk ˈhæz| nɑ̃t ˈnɪɚ so ˈmɛ̃nɪ əz ðə ˈsɛ̃nət ən ðə ˈhæus| tə ˈkɔl ən ədˈmɪnəstreɪtɚ tə əˈkɪɛ̃ũnt|| ˈnaᵘ ˈju ˈfouks| hæv ə ˈraɪt ət ˈlist tə ˈnɔu| ˈʍʌt aɪ ˈˈθĩɹŋk aɪm ˈduɪŋ|| . . .

ˈɑɪ bĩn kəˈnɛktəd wɪθ ðə ˈwɔɚ ˈɛfɚt ən ðə dɪˈfɛ̃ns ˈɛfɚt ˈɛvɚ sɪns ɪt bɪˈgæn| wɪθ ðɪ ˈˈould ˈnæʃənəl dɪˈfɛ̃ns ədˈvaɪzɚɪ ˈkɑ̃ũnsl ɪn ˈmeɪ əv ˈnaɪmˈtin ˈfɔɚɪ|| ˈsʌmθɪŋ ˈouvɚ ə ˈhʌndrəd ˈjɪɚz əˈgou| əz ˈɑ̃ĩ ˈmɛ̃ĩk ɪt| ˈðæt ˈɪz| ˈkɛ̃ũntən baɪ ˈwɑt ˈhæpənd ən ˈnɑt baɪ ðə ˈkæləndɚ|| aɪ bɪn wɪθ ˈspæːb| ðɪ ˈoʊ pi ˈɛ̃m əv əˈfɛkʃənət ˈmɛ̃mɚɪz əv bɪl ˈnudsn ən ˈsɪdnɪ ˈhɪlmən| ən wɪð ˈoʊ ˈpæk|| . . .

These transcriptions were prepared with the assistance of the following graduate students in Phonetics in Teachers College, Columbia University: Mollie Buchanan, Shirley Monblat, Florence Ribner, and E. Ordway Schell.

DEPARTMENT STORE NOVELTIES

'Knitting. Yes, of course you are—and you need New Boxes. *Bagskets* unfold to stand erect. Wooden frame with fabric coverings in attractive patterns.'

A department store advertises among Spring *Successories* printed kerchiefs, identification tag chains, service pins, etc.

'Kayser *Victoray* stockings are no experiment. They've been rigidly tested. . . . Kayser Victoray stockings are America's first glamorous rayons—the first to give smooth, clinging fit by the use of their special *Lastlon* finish.'

'*Polarjamas* . . . are smooth-fitting with a tuck-in-top and elastic cuffs that stay put.'

'Three different styles of Daniel Green Company [Dolgeville, New York] are entrance requirements to start school right. *Comfys* for around your room. . . . *Outdorables* for any casual wear . . . and *Indorables* for big moments when you want them to know who is the best-dressed girl on the campus.'

EDITORIALS AND REVIEWS

A PROPOSED PHONEMIC ORTHOGRAPHY FOR ENGLISH

I BELIEVE that the International Phonetic Association should sponsor a phonemic orthography of English, for use in all written communication merely as such, and for teaching many foreign languages. It should be an orthography, that is, a conventional system of symbols representing not individual speech sounds, but only such phonemes of the language as affect meaning. The present phonetic notations, both narrow and broad, would be left to the students of speech. The objective should be to make the entire system practically usable by the man in the street, just as Spanish orthography is used today and could be still more perfectly used if its relatively unimportant phonetic defects were remedied. The main facts of intonation, as represented by our present system of capitalization and punctuation, could be incorporated into the new orthography in such a way as to make it easily handled by all.

Capital letters and punctuation marks are phonetic symbols in our traditional orthography. In a way familiar to all, they represent some of the principal facts of intonation and speech production. One of the defects of our present broad notation is the absence of an easily visible sign to show the beginning and end of sentences. The small period hidden away at the end of a sentence is not effective enough if unaccompanied by a following capital letter, because of its poor visibility and of the ease with which it may be confused with the comma, suggesting a totally different intonation and a shorter pause. The special intonation required by the end of the sentence must be sensed some time beforehand and requires some sign more visible than a period. The eye in traveling forward over the line must be able to notice the end of the sentence before coming to it by means of the extruding capital letter preceded by its wider blank. These two taken together provide an unmistakable warning of the coming intonation. I see no reason against such a use of capital letters in phonetic transcription. Most of the usual capitals can be used, and the new capitals can be formed simply by increasing the relative size of the regular phonetic symbols. Commas and other punctuation marks would be used as they are now. The use of the stress mark should be conventionalized, by omitting it (in English) on all words in which the stress is on the first syllable, and marking it above the stressed vowel in all other words, thus avoiding useless stress marks and the inconvenient separation of written syllables.[1]

1. See my note published in *American Speech*, 13: 54-55 (Feb. 1938).

This phonemic orthography would require thirty-four of the present well known characters of the IPA notation (vowels: a, æ, e, ɪ, i, ɔ, o, ʌ, ʊ, u, ə, ɜ; consonants: p, b, t, d, k, g, f, v, s, z, θ, ð, ʃ, ʒ, w, r, y [as in *yes*], h, l, m, n, ŋ). No new symbol would be required, but several which merely show nonsignificant shades of pronunciation would be discarded. New matrices would have to be made for six capital vowels, corresponding to ɪ, ɔ, ʌ, ʊ, ə, and ɜ; for four capital consonants, corresponding to θ, ð, ʃ, and ʒ (the consonant ŋ is never initial); and for five lower-case vowels with stress marks above (ə is never stressed); or a total of fifteen new matrices.

I believe that such a system could be used for communication without technical preparation of any kind.

L. Sorzano-Jorrín

Havana, Cuba

INDIANA BALLADS

The large assemblage of traditional songs from Indiana[1] that Mr. Paul G. Brewster has gathered helps to dispose of the assumption, prevailing for some years, that such songs are alive only, or mainly, in the Southern Mountains or in New England or in remoter regions such as Newfoundland or Nova Scotia. As far back as 1913 I found, without much effort, that about fourteen of the English and Scottish popular ballads were known in Nebraska, though this state did not seem a very promising place for their recovery. Later more such pieces emerged. Preceding me, Professor H. M. Belden found many in Missouri and stimulated other collectors, of whom I was one, to try neighboring regions. So I am not surprised at Mr. Brewster's abundant results in Indiana. I note, too, that like most academic collectors, he had some of his best returns from interested young students. As time passes and phonograph and radio singing increases, Old World ballads surviving in this country become harder and harder to find, although now and then a song of considerable age seems to be more current here and in a better state of preservation than in its home region. Mr. Brewster deserves credit for his initiative in assembling old songs handed on orally in the Indiana area. He serves them up well, some in superior text form, and with the usual cross references to their appearance in other regions. He adds another to the many collections of ballads and songs made by states, such as Virginia, Mississippi, Maine, or by distinctive regions

1. *Ballads and Songs from Indiana.* Collected and edited by Paul G. Brewster. (Indiana University Publications, Folklore Series, No. 1.) Bloomington, Indiana, 1940.

such as the Southern Appalachians. In 1916 Leah Wolford Jack printed 'The Play Party in Indiana' in the Indiana Historical Collections, and Mr. Richmond P. Bond and Mr. Brewster have printed folklore collectanea ('Animal Comparisons in Indiana' and 'Indiana Sayings') in *American Speech*. Mr. Brewster has now made available the corpus of Indiana traditional songs to those interested in ballad wanderings and in their textual and melodic variations.

Some of the headnotes provided for the Indiana texts are not complete or up to date; but which of us can be wholly abreast of the times in entries to be made concerning individual songs? In annotating 'Fair Charlotte,' the narrative of the thinly clad girl who was frozen to death attending a ball, Mr. Brewster repeats Phillips Barry's ascription of it, as far back as 1912, to a blind William Lorenzo Carter of Bensontown, Vermont, sometime before 1835. Mr. Barry conjectured that it grew out of a local event and was taken by Carter over the country when on his way to join the Mormons in Utah (*Journal of American Folklore,* 15: 156-168). Later, in the middle 1930's, he discovered that 'Fair Charlotte' was composed by the well-known American humorist Seba Smith (1792-1868), author of the *Jack Downing Letters,* who printed the song in 1843. Mr. Barry was our keenest investigator into the origin and diffusion of American pieces, and his death in 1937 was a very great loss to students of balladry. In the headnote to the Indiana texts of 'The Frog Who Went A-Courtin' ' there might well be added, among the bibliographical references, the thorough study of this piece, with a display of about thirty texts from Texas, that was made by Professor L. W. Paine, Jr., of the University of Texas (*Publications of the Texas Folklore Society,* 5: 5-48).

Mr. Brewster has found twenty-seven of the pieces entered in F. J. Child's classic collection of English and Scottish ballads existent in Indiana, nearly as many as have been recovered in Missouri. Some of his pieces, such as a descendant of 'Earl Brand,' have not been found in Missouri or Nebraska, while others such as 'Sir Andrew Barton' ('Anders Bardeen'), 'Young Beichan' ('Lord Bayham'), or a Robin Hood piece have been found in Nebraska but not in Indiana. Mr. Brewster closes his anthology, as well he may, with the round number 100. His last entry is 'Fuller and Warren' which seems to have originated in Indiana. He makes a contribution to its history, adding matter to that brought forward by Phillips Barry (*Bulletin of the Folk-Song Society of the Northeast,* Vols. 8-9).

Indiana with its graduate courses at Indiana University and its summer activities there in 1942, and California with its *California Folklore Quarterly* established in 1942, now loom as leading centers for folkloristic

collection and study. At the helm respectively are such able scholars as Stith Thompson and Archer Taylor, and under their sponsorship valuable results are to be looked for.

LOUISE POUND

University of Nebraska

A NEW DICTIONARY OF SYNONYMS

THE SUB-TITLE of this notable addition to the Merriam-Webster list[1] reads as follows: 'A dictionary of discriminated synonyms with antonyms and analogous and contrasted words.' From the preface we learn that the chief author is Miss Rose F. Egan, assistant editor on the permanent editorial staff. Besides the dictionary proper, we get a valuable 'survey of the history of English synonymy' (pp. vii-xxv) and an article each on the terms *synonym* and *antonym* (pp. xxvi-xxxii). These terms are defined as follows:

> A synonym, in this Dictionary, will always mean one of two or more words in the English language which have the same or very nearly the same *essential* meaning (p. xxvii).
>
> An antonym is a word so opposed in meaning to another word, its equal in breadth or range of application, that it negates or nullifies every single one of its implications (p. xxxii).

By virtue of their strictness these definitions would have set marked limitations upon the scope of the book but for a saving clause: 'not all the words discriminated in this Dictionary are synonyms. . . .' (p. xxviii). The material brought in on the strength of this clause was well chosen and adds much to the usefulness of the volume. In general, high standards were set and kept in making this dictionary. The work deserves, and will doubtless have, wide circulation and a long run. The following notes, taken as I paged through the book at random, are printed, not to cast discredit upon the labors of the authors, but in the hope that later editions of the book may benefit by the criticisms of an interested and friendly reader.

P. 6: *anent* is hardly pedantic, but rather an old-fashioned or even obsolescent word; *over* need not imply verticality (e.g. 'he had his house burnt over his head'). P. 7: *despotical* is too old-fashioned an alternative to *despotic* for inclusion in a dictionary dated 1942; one may doubt that *arbitrary* is really a synonym of *despotic,* etc. P. 9: *distrait* can hardly be called anglicized, since it is pronounced French fashion and even adds an *e* when it qualifies a feminine noun; I cannot accept the distinction drawn be-

1. *Webster's Dictionary of Synonyms,* First Edition, 1942. Springfield, Massachusetts: G. & C. Merriam Co. Pp. xxxiv, 907.

tween *distrait* and *absent-minded.* P. 19: *reconcile* is better omitted from the list of synonyms of *adapt.* P. 25: *sophisticate* as a synonym of *adulterate* should be mentioned only as a word to be avoided, since it is obsolescent if not obsolete in this sense; the p.p. *sophisticated* is the only form of this word really current, and this only in the sense 'worldly-wise.' *Forward* vb. in the sense 'promote' is not 'more common' but distinctly less common than in the senses 'send on' and 'dispatch.' P. 28: the etymological explanation of *adverse* as 'turned to' leaves much to be desired; compare *adversary.* Here we must think of an antagonist who faces you, is turned to you, blocking your way in active and direct opposition.

P. 52: the remarks under *wrath* exemplify a feature (I dare not call it a fault) common in works of this kind—an attempt to make distinctions in meaning to the neglect of distinctions in style; so also under *hew* (p. 216) and in many other entries. P. 98: under *bad* I miss a section on expressions like *I feel bad,* with one's health or spirits in mind. P. 147: the two kinds of certainty, real and ideal, ought to be called by their right names. P. 153: *decent* in the quotation from Russell has a meaning not brought out in the discussion. P. 163: under *close* the synonyms *sultry* and *stuffy* might have been taken up in a separate section. P. 220: under *deadly* and elsewhere the use of such words as mere intensives is not taken into account. P. 295: the article on *English* and its synonyms is full of defects, I regret to say. It begins with a contradiction: '*English* suggests primarily a racial difference; it implies reference to the people who inhabit England. . . .' Habitat and blood are very different things, and should not be linked in this fashion, as if they were two aspects of the same thing. I have no space to analyze this faulty article further; for material see *RES.,* 5: 173-185 (1929), and add the following quotation from Charles Dickens, *Little Dorrit,* chap. 25: 'the appalling difficulties of the Anglo-Saxon tongue.' Pp. 336-337: *festival* is hardly a 'popular' word; it is too formal in style for that. P. 338: it is hardly right to limit *lady* to 'externals of social position or refinement'; innate and fundamental spiritual qualities are often involved, as the quotation from Eliot indicates. P. 374: *fulsome* does not have, etymologically, the meaning 'exceedingly full.' P. 406: the distinction drawn between *healthful* and *healthy* smacks of pedantry. Where the two words overlap in meaning, *healthful* is used to give greater formality and precision to the style. If one wishes to avoid this formal touch, one must use *healthy.*

P. 446: the article under *induce* deals dubiously with its theme. To the list of synonyms *get* should be added. The inclusion of the verbal phrase *prevail on* is to be commended. Such phrasal synonyms might with profit

be added to many other articles; e.g. under *mend.* P. 494: *back-sliding* to me does not suggest *apostasy;* it does suggest relapse into sinful ways, without repudiation of the fundamentals of the faith. P. 503: I miss an article here under *level* sb. P. 523: under *machine* some mention of *mechanism* would be in order. P. 542: *mend* is a homely word with literary flavor, while *repair* is pretentious and prosy; *mend* is now rarely if ever applied to large scale operations, and tends to be confined to sewing and small jobs generally—indeed, many people never use the word, more's the pity. P. 564: such a form as 'Njals' *Saga*' is impossible; one writes either *Njála* or *Njálssaga.* Since the etymology of *legend* is duly explained, it would be consistent to inform the reader that the Icelandic word *saga* means 'history.' P. 566: *strait,* unlike *narrow,* is never a term of reproach; it remains objective. In geographical use, straits are wider than narrows. P. 574: *night* rather than *nightly* is sometimes the synonym of *nocturnal.* Thus, nocturnal sounds are night sounds, not nightly sounds. P. 591: under *oral* the contrasting *nasal* might have been mentioned.

P. 618: with *phase* goes *stage* rather than the non-temporal *aspect, side, facet, angle.* P. 634: under *possession* the British political term *Dominion* should be deleted, as the subjection indicated in such a name as 'Dominion of Canada' is to the Crown, not to 'another state.' P. 652: *likely* may mean merely 'suitable,' as it does in one of the passages quoted. P. 681, col. 1, line 4: for *icon* read *image.* P. 718: add *roughneck,* as an entry word, and supply synonyms, unless the group is better treated under *boor.* P. 741: under *serious* the old synonym *sad* should be treated, with appropriate quotations. P. 751: under *sick* no mention is made of the fact that *ill* in this sense is almost always used predicatively; one says 'the sick man' but 'the man is ill.' P. 753: under *silent* I miss *tongue-tied.* P. 776: 'the employment of *expectorate* for *spit* . . . is common as a euphemism.' Hardly, unless 'common' is here used as a term of reproach. P. 799: under *stylish* a section devoted to social life would be in place; in such a section the adj. *social* should be included; compare *socialite* 'person whose name appears in the *Social Register.*' P. 828: the grouping of *temporary* with *temporal* seems to have been inspired by etymological considerations, since the two words are far from synonymous and are rarely if ever confused. P. 829: under *tendency* one sees no reason for including *current* while excluding *course* and *movement.* P. 839: one wonders why *valiant* rather than *bold* was chosen as the antonym of *timid.* Surely *bold* is the right word here. Is not the opposition *valiant* : *timid* unduly influenced by etymology? P. 878: the definition given for *salary*

hardly holds; skilled laborers get wages, though their services require training or ability.

P. 881: an entry *water* in the sense 'body of water' is needed here, with the usual synonyms. The two branches of meaning would be 'lake' and 'stream.' P. 886: *which* may be used to refer to some persons; small children, for instance. P. 891: under *wonder* one may question the inclusion of *admiration* as a synonym, in spite of etymology. P. 895: under *worth* the etymological notation should take the form 'a native word,' or else 'a word of native origin.'

KEMP MALONE

Johns Hopkins University

WORDS, WORDS, WORDS

Anent the inquiry regarding *boonge* and its adjective *boongy,* used of the grime accumulating on unwashed skin, as on children's knees and elbows (*Am. Sp.,* 17: 247, Dec. 1942), Mari Sandoz, the chronicler of *Old Jules* and *Crazy Horse,* testifies that she has heard *scroonge* and *scroongy* used in the same sense in the Nebraska sandhill region.

Discombooberated is a variant of the *discombobolated, discombobberated,* etc., once current in slang usage. It appears in 'Hollywood Diary,' by Harry Evans, *The Family Circle,* July 10, 1942.

A *spindizzy* is a miniature automobile-racer. 'There are 10,000 "spindizzies" raced by members of the 300 miniature auto racing clubs of the United States.' *Collier's,* March 28, 1942.

Helen Mary Hays of the Lincoln (Neb.) *State Journal* reports that in Texas instead of saying that someone who is creating a disturbance is 'raising Cain' or 'raising Hell,' people often speak of his 'raising sand.'

The use of *anymore* for 'now' may be heard fairly often in the central West. For instance, a Nebraska student, whose parents had lived in northeastern Iowa and southeastern Nebraska, when describing an Indian festival said, 'It's a sort of drunken brawl, anymore.'

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* Many of the items in this bibliography have been supplied by a committee of readers. We wish to acknowledge for this issue the assistance of Minnie Buckingham, Mamie Meredith, I. W. Russell, F. F. Seely, Catherine Sturtevant, Robert Wadsworth.

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AMONG THE NEW WORDS

DWIGHT L. BOLINGER
Washburn Municipal University

ANW for December, 1942, predicted more words in *-ette* as women are called into new occupations. Here are some: 'Roosevelt Signs "Sailorette" Bill. . . . President Roosevelt signed today legislation creating a women's auxiliary in the Navy' (AP desp. in Topeka *Capital* 31 July 1942); 'Usherette in the . . . movie theater' (Counter Spy radio program 14 Dec. 1942); 'Women Join the "Field Artillery" as International Harvester Dealers Teach Power Farming to an Army of "Tractorettes"' (advt. *Saturday Evening Post* 12 Sep. 1942 p. 37); 'Chicago tries "Copettes"' (*Inside Detective* Dec. 1942 p. 6).

More rationing extends the application of *-hog,* recorded in *gas-hog* in the October ANW: 'Don't be a heat hog!' (Gas Company advt. Topeka *Journal* 16 Nov. 1942 A3/5-8); 'Coffee Hog' (label on figure in cartoon, *Progressive* 16 Nov. 1942 11/3).

Besides the trade names *Mixmaster, Toastmaster,* and *Moist Master,* recorded in *Words,* May 1940, *-master* now appears in at least three more: 'Roadmaster Brakes' (observed advertised in Los Angeles 1 Sep. 1940); 'Chevrolet Trucks with "Load-Master" Engine' (advt. *Collier's* 29 Nov. 1941 p. 40); 'Electromaster Range' (advt. Topeka *Capital* 1 Feb. 1942 2A/7). It also appears in the more literal sense of 'leader': 'Phil Baker, Quizmaster of the CBS program' (*Look* 3 Nov. 1942 p. 28); 'The jumpmaster [leader of parachute jumpers] . . . cries, "Stand in the door!"' (*Look* 3 Nov. 1942 p. 43); 'The Nazi spymaster and Naval Attaché, Captain Dietrich Niebuhr' (*Time* 18 Jan. 1943 38/2).

The *-cast* of *broadcast* long since cast loose to attach itself in *newscast* (*Words* Feb. 1939, with the derived verb: 'To guarantee unbiased newscasting,' *Common Sense* Mar. 1940 10/1, and the agent *newscaster*), *radiocast* ('This Radiocasting Structure' [a type of antenna], *Christian Science Monitor* 16 Mar. 1940 mag. sec. 3), and *telecast* ('Easter Services . . . were telecast today,' Topeka *Capital* 25 Mar. 1940 1/4). Now we have *sportcast* as noun and verb ('At lunch . . . before the sportcast came on,' *Writer's Forum* July 1940 19/1; 'Adam has sponsored the sportcasting of big-time bouts,' *Time* 31 Mar. 1941 50/1); *sportscaster* ('Sportscaster Walter Lanier . . . Barber, official announcer over Mutual's WOR of all games of the Brooklyn . . . Dodgers,' *Time,* Air Exp. Ed., 11 Aug. 1941 28/2) with the variant *sportcaster* (*American Speech* Oct. 1939 p. 238); *bombcasting* (in title of an article. 'Bombcasting—Thumbs Up for the British!' *Radio*

Craft June 1941 p. 714, in *Words* Dec. 1941 97/1; *gridcaster* (for an announcer of football contests, *American Speech,* Apr. 1942 88/1); and *dogcaster* and *gamecaster* ('Dogcaster No. 1. . . . Dog-lovers for a decade have faithfully tuned in on his [Bob Becker's] expert *Chats About Dogs.* . . . Last week Dogcaster Bob . . . became Gamecaster Bob. On his new program, Sportsmen's Spotlight,' *Time* 28 Sep. 1942 p. 55).

Wartime quick-lunches provided just the spur that *-burger* needed to keep it going. *American Speech* has already published lists of these compounds (Dec. 1940 452/1 and Apr. 1942 p. 132). A few more are: *glutenburger* (*Words* Jan. 1940); 'Gee, Aunt Jenny, these *barbecue 'burgers* taste swell!' (Spry advt. Topeka *Capital* 22 June 1940 p. 5); *Meet-the-People-burger* (musical comedy 'Meet the People' Los Angeles 1940); *SPAMburgers* (advt. *Saturday Evening Post* 18 Jan. 1941 p. 77); *Huskiburgers* (in sign on shop on Western Ave., Los Angeles, observed 21 Dec. 1941); *Cheeseburger* (in sign on shop in Burbank, Calif., observed 23 Dec. 1941); *Bar-B-Burger* (sign on Katz Drug Store, Kansas City, Mo., observed 4 Apr. 1942); 'How to cook a "BURGER" six different ways! . . . cheeseburgers . . . lamburgers . . . sausageburgers . . . nutburgers . . . pickleburger . . . burger barbecue [with recipes]' (full-page Heinz advt., *Better Homes and Gardens* Aug. 1942).

Mr. Harold Wentworth confirms the opinion (ANW December 1942) that *infanticipate* is not an early Winchell coinage. 'This word,' he says, 'does not appear in my study, *Blend-Words in English* (MS. thesis, Cornell, 1934, 326 pp.). Though I have never read Winchell regularly, the likelihood is that if the word had been used much from 1931 to mid-1933, it would appear in *Blend-Words.*' He sends three examples: 'Walter Winchellism: The Browns are infanticipating' ('Patter' in *Reader's Digest* Aug. 1934 p. 66); *infanticipation* (reported from a Univ. of Tenn. professor as used as title of verse in Syracuse, N.Y., *Post-Standard* 30 July 1934); and ' "Big Rosie [an elephant]," . . . is elephanticipating—in April' (Winchell in Syracuse, N.Y., *Journal* 24 Dec. 1935 p. 9).

PLEASE COMMENT: *Bite, n.* and *v.,* as applied to a propeller, Oct. 1942. *Blimp,* etymology. *Crashdive, v.,* Mar. 1942. *Decolonization,* 1941. *Molotov cocktail* (or just *Molotov*), 1942. *Pass candy,* 1926 or earlier. *Weekend, n.* and *v.,* 'a weekend party,' 1934.

SYMBOLS: The symbol + before a word or definition indicates an Americanism. A date immediately following a word or definition indicates the time of evidence shown in the DAE, or, if so stated, in another publication. Dates in brackets indicate the time, etc., of British usage. An asterisk after a word indicates that the word is illustrated in British usage before 1600.

ANDERSON, ANDERSON SHELTER. A small air-raid shelter.—1941 Topeka *Journal* 1 Feb. 10/8 Any person [Englishman] making less than $20 a week is supplied free with the material for an Anderson. . . . An Anderson shelter is formed of walls of sheet iron, heavily banked on the outside with dirt. . . . But four people are miserably cramped in an Anderson shelter. *Time* (Air Exp. Ed.) 22 Sept. 35/2 He also explained how to put up an Anderson steel shelter.

BUNA. A synthetic rubber developed in Germany, made by polymerization of butadiene. 1941 (W.)—1940 Commodity Research Bureau, *Commodities in Industry* (N.Y.) p. 23 The term Buna comes from the word Bu, for butadiene, and Na for natrium (Latin word for sodium) which was used to polymerize or 'build up' at one phase of the German synthetic rubber development. 1942 *Time* 6 Apr. 16/1 The cartel also gave the U.S. its buna knowledge, except the process of making rubber from coal, a NaziGovernment-sponsored program.

DEGAUSS. [*De-*+*gauss,* unit of magnetic intensity.] To neutralize or offset a magnetic field. *specif.* DEGAUSSING, *p.a.,* applied to de-magnetizing equipment.—1941 *Time* (Air Exp. Ed.) 15 Sep. 3/2 More than 320 merchant ships and 30 naval vessels have been repaired, outfitted with guns, degaussing equipment in U.S. yards. *Ibid.* 29 Sep. 36/2 Roebling . . . was turning out huge harbor-defense nets, degaussing cable, wiring for battleships. 1942 *Reader's Digest* Sep. 39/2 The knowledge thus acquired [about magnetic mines, in 1939] enabled scientists to provide two protective devices: the 'degaussing girdle'—wire wound around ships to create an artificial magnetic field.

+DEGLAMORIZE. To deprive of glamor or charm.—1941 Lincoln, Nebr. *Journal and Star* 2 Nov. (quoted *American Speech* Apr. 1942 131/1) Paulette Goddard recently became the first Hollywood glamour girl to de-glamorize herself in the interest of national defense. 1942 *Time* 27 Apr. 16/3 Miami window-display mannequins are being deglamorized for War.

+DEGLAMORIZATION. Act of depriving of glamor or charm.—1942 *Time* 27 Apr. 68/3 Deglamorization of the week was performed by an alert news photographer at Sun Valley, who caught the handsome face of Cinemactress Norma Shearer registering desolation after she had missed a clay pigeon.

DOCUMENT. To prove or support (something) by documentary evidence. [1711–]. +*specif.* Something thus supported, as a film or novel (*cp. documentary,* ANW Apr. 1942).—1941 *Common Sense* Sep. 282/2 The growing importance of the 'document' both cinematic and literary. *Ibid.* 283/1 This little book . . . is the most moving document out of England since the war began. In the sense that it is a deeply-felt record of human suffering and courage, it is more than a document.

EXPENDABLE. That may be expended. [1805–]. +*specif. mil.* That may be expended, or sacrificed, as in order to preserve more valuable equipment or to delay an enemy.—1942 W. L. White *They Were Expendable.* N.Y. Harcourt Brace 14 Sep. *Reader's Digest* Oct. 40/1 These bombers . . . would be considered in part as expendable ammunition much as the Navy considers its PT boats. +*absol. and fig.*—1942 Pearson col. in Topeka *Journal* 9 Nov. 4/4 When an army is retreating, a small force is left behind to cover the retreat and be sacrificed to the enemy. They are 'expendables.' The 'expendables' proposed by the Roosevelt advisers were not valuable shock troops, but the men who had been responsible for economic, political and diplomatic Pearl Harbors. . . . These, they said, are the 'expendables.'

FOX HOLE. A hole in the ground where troops may hide, for protection or ambush.—1942 Union for Democratic Action circular letter received 15 June. Men who would begin defending America, if at all, at the beachheads of Coney Island and in the foxholes of San Diego. *Look* 16 June p. 25 Two grim Aussies in fox

holes during training. *Reader's Digest* Oct. 125/2 Smoke-begrimed men, covered with the marks of battle, rise out from the fox-holes of Bataan.

+GANGBUSTER. An officer engaged in breaking up organized crime. 1942 (Berrey and Van den Bark, *Thesaurus of Slang*). *also attrib.*—1940 *Common Sense* July 9/1 The boys with leather boots who liked to act as a combination of Army, vigilantes, Ku Kluxers, gangsters, gang-busters and defenders of the pure Italian or German way of life. 1941 Winifred Johnston *Visual 'Education'* (Norman, Okla., Cooperative Books) p. 27 The release of these gang-buster pictures . . . coincided with a trial in New York City which provided the national Republican press new material for publicizing Dewey.

+GOON. A ruffian, esp. a thug employed in labor disputes. 1939 (W.) Commonest in phrase *goon squad.* 1942 (Berrey and Van den Bark, *Thesaurus of Slang*).—1937 *Nation* 4 Sep. 239/2 The 'goon squad,' as it is commonly called, consists of at least twenty picked thugs and ex-convicts. 1940 *American Guardian* 15 Mar. 1/2 Henry's Goons Confess Bloody Attacks. . . . Everett Moore, assistant to Harry Bennett, Ford's goon squad superintendent. *Saturday Evening Post* 28 Dec. 42/1 'If we raised the goals,' Phog [Allen] says, 'these mezzanine-peeping goons [tall basket-ball players] wouldn't be able to score like little children pushing pennies into gum machines.

+HOT. Rapid. [*cp. hot-foot,* 1300–, and *hot haste,* 1553–].—1940 *PM* 6 Dec. p. 14 The ship came in hot just before dawn. [footnote:] Fast—as used here, 'too fast for a safe landing,' showing something was wrong. 1941 *Words* Dec. 99/1 *Hot-switch*—A rapid program transfer from one point of origin to another.

+HOTSHOT. Rapid; offering through or non-stop service (a truck-freighting term from about 1929); by extension, snappy, excellent, important. *also attrib. and absol.*—1940 *Saturday Evening Post* 9 Nov. p. 4 Battle of the Hotshot. . . . After taking it and disliking it for years, the railroads are at last fighting back at the cross-country truck lines. Door-to-door delivery started it, and now the hotshot freight, which paces the fastest of the passenger expresses, has entered the picture. 1941 advt. Topeka *Capital* 16 Jan. p. 14 Griggs-White's 'Hot Shot' Dollar Day Bargains. *Saturday Evening Post* 1 Feb. 13/2 Everyone knows that its [a motor trucking company's] hot-shot service over the Rockies is the tops in trucking. *Ibid.* 8 Feb. 22/1 My old apprentice mate . . . working up from a boomer machinist . . . to a hot-shot job as works manager of Superaviation Motor Company. 1942 'Truck Driver Lingo' in *American Speech* Apr. 103/2 HOT SHOT. Through schedule. *True Detective* Oct. 79/1 Officers throughout Kentucky were advised to be on the lookout for the local boy who went south and became a 'hot-shot' criminal. 1943 paper read by Kansas State Highway Commissioner 2 Jan. Hot-shot spot [a high-speed intersection between a railroad and a highway].

+JERK. To move the limbs or features in an involuntary spasmodic manner. [1874-]. Hence, to masturbate; by extension, one who hangs about burlesque or strip-tease shows for erotic stimulation (1930 or earlier); hence, a stupid person or anyone viewed with dislike.[1]—1942 *New Republic* 9 Feb. 207/1 Now, Now, Let's Keep Our Tempers.—Aussies Meet Japs; Drive Jerks to Halt.—*Headline in The New York Daily News.* 1942 Fred Allen program 11 Feb. That nasal jerk I was talkin' about. 1942 advt. for RKO film 'Ball of Fire' in *Stardom* Feb. p. 3 I love him because he don't know how to kiss, the jerk!

MONAD. The number one, unity. [1615-]. +*specif.* The S-shaped insignia of the Technocrats, signifying unity, balance, growth, and dynamic functioning for the security of the life processes; also, dynamic equilibrium between production and distribution.

MONOLITHIC. Formed of a single block of stone. [1825-]. +*fig.* Showing solidity or cohesion plus great size.—1937 *Nation* 10 July 32/1 The monolithic corporation. 1941 *Time* (Air Exp. Ed.) 8 Sep.

1. Derivation suggested by Mr. Elrick B Davis.

26/3, quoting Vaillant, *Aztecs of Mexico* (N.Y., Doubleday Doran) The Inca Empire was a 'benevolent monolithic state.' *Common Sense* Dec. 379/1 The CIO includes John L. Lewis's monolithic rule of the United Mine Workers. 1942 *New Republic* 9 Nov. 598/2 The monolithic power structure of the totalitarian state.

+NIP, *n. a.* Japanese. [*Nip*pon, *Nip*ponese].—1942 John Van der Cook in NBC 'News of the World' broadcast 12 Jan. *Time* 9 Feb. 23/3 I visited a command post in one sector where they had just rounded up a bunch of Nips. . . . The Nip dead are piled high.

PANCAKE. To flatten. [nonce-word 1879-].—1941 *Time* (Air Exp. Ed.) 6 Oct. 17/1 A . . . near-hurricane . . . that killed three people, leveled grain fields, pancaked buildings, blocked highways. *Ibid.* 20 Oct. 2/1 Starting the bill in the House, with a steam roller set to pancake all opposition. 1942 Our Boarding House cartoon in Topeka *Capital* 15 Mar. Sure! He's pancaked 17 guys in a row! Hits like a train at a grade crossing.

PEEL OFF. [*pill off*, 1545-]. +*fig.*—1941 *Better English* Sep. 4/1, quoting N.Y. *Times* To 'peel off' is to curve away from another aircraft—the movement as one machine comes up close to another and then slants away is supposed to resemble the act of peeling off the skin of a banana. *Reader's Digest* Dec. 59/2 Our fighters seemed to be doing a good job on the Huns because only one peeled off to attack us. 1942 AP desp. in Topeka *Journal* 1/5 We peel off to the left in a dive that makes me gasp.

+PLAYSUIT. A light sports suit for women, usually having a skirt that may be fastened over the shorts.—1941 *Real Detective* May p. 18 I roamed about in a little playsuit. 1942 legend of AP photo in Topeka *Capital* 3 Feb. 5/6-7 Ilyana Yankwich wearing a California-made playsuit; it's in vivid green and brown tones with a gay leaf motif. *Life* 30 Nov. p. 126 Rita in an attractive playsuit.

PLUSHY. Of the nature of or resembling plush. [1611-]. +*fig.* Complacently opulent.—1941 *Time* 9 June 24/3 A Manhattan audience, looking unseasonably plushy, last week cooed and clapped its way through the revival of a cockeyed opera—*Four Saints in Three Acts.*—1942 Atcheson L. Hench in *American Speech* Dec. 250/1-2 [definition of *plushy*] In the sense of 'sumptuous,' 'richly adorned,' 'wealthy,' or 'elegant.'

+PRESSURE. To exert pressure, force.—1942 *Time* 27 Apr. 29/1 Then and there began the German pressuring for Laval's restoration which culminated last week. 1942 Pearson col. in Topeka *Journal* 28 Sep. 4/5 An effort to pressure congress into accepting.

PROTECTIVE. Having to do with, or providing, protection. [1661-]. Surveillant, alleging to provide protection, esp. in phrase *protective custody.*—1940 AP desp. in Topeka *Journal* 19 Apr. 1/8 De Geer in his broadcast declared The Netherlands would resist with arms any attempt by a foreign power to extend protective help to her. *Nation* 27 Apr. 530/1 Milan Stoyadinovich, the pro-German ex-Premier, has been put under protective arrect. 1940 AP desp. in Topeka *Journal* 8 May 3/1 When I was asked to take some letters . . . I agreed readily, thinking they might be an open sesame for sleeping quarters. They were—under British 'protective arrest' in Spillum. 1939 *Nation* 11 Mar. 292/2 Bag and baggage these rights have been taken into 'protective custody' and dumped into a concentration camp. 1940 AP desp. in Topeka *Capital* 10 May 1/3 Great Britain took protective custody of Iceland today. 1941 *Time* 7 Apr. 19/2 The President . . . put all Danish ships in protective custody.

SPENDING TAX. A tax on spending.—1942 *PM* about 4 July. *Time* 7 Sep. 94/3 Pondered a new Treasury proposal for a 'spending tax' designed to encourage war savings. 1943 *Nation* 9 Jan. 47/1 Professor Wallis of Stanford University has advocated a steeply progressive spending tax.

MISCELLANY

LOUISE POUND
University of Nebraska

MISCELLANEOUS NOTES ON RECENT ARTICLES

In *American Speech,* 16: 259, Professor Hench offers an origin for the expression *light a shuck,* meaning 'clear out,' 'get a move on,' 'hurry up.' More common in Upper South Carolina is *light a rag,* with the same meaning and probably with an origin in the same phenomenon of pioneer life—obtaining fire from a neighbor and hurrying home before the brand burnt out.

To the collection of Christian names common to both sexes ('Ora Jones Married Ora Jones,' *American Speech,* 17: 84ff.) may be added a few others. In one of my classes at Michigan State College was a boy named *Laurel Owens;* more recently, one of my colleagues at Southwestern Louisiana Institute reported having a male student named *Doris Josephs.* In the graduating class of 1939 at the College of Charleston was a Miss *Dickie Bailey;* a male student at Southwestern Louisiana Institute was named *Dickey Hoffpauir*—both of these are Christian names, not diminutives or nicknames. Two physicians in Greenville, South Carolina, had daughters named for them, Miss *Charles Spurgeon Webb* and Miss *Curran Earle, Jr.*

My own Christian name, I learned recently, has been used in literature as a girl's name—*Raven Sherman,* the ill-fated blonde heroine of the comic strip 'Terry and the Pirates.' Neither my father nor I had ever before heard of *Raven* as a female Christian name. It is probable that it was adopted by the comic-strip authors from a surname, as happened in our family. In fact, it is likely that many of these Christian names of common gender—such as *Curran*—were adopted from surnames.

Anymore, in the affirmative (reported by I. Willis Russell, *American Speech,* 16: 18), is listed by my wife, Dr. Elizabeth Harris McDavid, as common in the 'Egypt' section of Southern Illinois, and used almost universally by students at Southern Illinois Normal University in Carbondale.

Of Professor Farr's list of Tennessee expressions (*American Speech,* 15: 446-448), several are quite common in South Carolina. *Brass ankle,* for 'mulatto,' is very often used by the older generation, though less often by younger speakers. My father thinks that the term originated in the neighborhood of Monck's Corner, South Carolina, where the descendants of a Portuguese colony who had intermarried with Negroes and afterwards married largely within their own group were noted for their brass bracelets and anklets. To this group the white and Negro settlers in the neighborhood applied the name

brass ankle, which was later extended to any mulatto.

Dead wagon in upper South Carolina does not mean 'ambulance.' It usually means 'hearse' or (more correctly, as an informant pointed out) a light truck in which bodies are carried to an undertaker's from a hospital or some other place. (Professor George L. Trager says that in the New York area *dead wagon* is the common term for 'hearse.') Sometimes in emergencies, when no ambulance is available, it is necessary even in large towns to use a hearse or undertaker's truck to take a patient to the hospital; in rural areas or small towns the same vehicle may serve both as ambulance and as hearse. Under either circumstance it would be natural to say that 'Grandpa went to the hospital in the dead wagon.'

RAVEN I. MCDAVID, JR.
Yale University

WHITMAN COLLEGE SLANG

Whitman College, like most similar institutions of higher learning in America, has slang words and phrases peculiar to its campus. Much of this terminology is not slang at all, as it is properly understood, but merely overuse and misuse of words such as 'repulsive,' 'revolting,' 'nauseating,' 'ghastly,' 'repugnant,' and 'putrid.' Still another group of terms—and this includes the large majority—was included in Lester V. Berrey and Melvin Van Den Bark's *American Thesaurus of Slang* (New York: Thomas Y. Crowell, 1942). The following list, collected by members of my Freshman Composition classes at Whitman College before I enlisted in the U. S. Army Signal Corps, are not found in the *Thesaurus,* or differ somewhat from the definitions given there. I am indebted to Miss Marjory Cady and my former students, without whose assistance this compilation would have been impossible.

BIRDBRAIN. A person of low intelligence.

BIRDLEGS. A person (usually a woman) with skinny legs.

BONE. A dollar.

BREEZE OFF. To be quiet, shut up.

BUTT ROOM. Smoking room.

BUZZ OFF. To keep quiet.

CABIN FLY. A student who frequents the Cabin, the Whitman College student 'hangout.'

CANNED. Intoxicated.

CATTING. Gossiping, making disparaging remarks.

CHEESE AND CRACKERS. A euphemistic term for Jesus Christ.

CHUGGING. Going smoothly, evenly.

COOL A TEST. To fail an examination.

COOP HAPPY. To be out of one's mind from being shut up.

CRUD. Food, usually unpalatable.

D.A.R. Damn average raiser.

DEVIL ON WHEELS. Mischievous person.

DOESN'T JIVE. 'Doesn't make sense.'

DON'T BE STUPID, CUPID. 'Don't be dumb or naïve.'

DRAWING ROOM. A telephone call sent from the desk at Prentiss Hall, dormitory for women, to one of the sections conveying the information that some girl's date is cooling his heels in the hall. Undoubtedly he will continue to do so for at least thirty minutes while she takes a bath and takes her hair out of pincurls. Men who have had experience at this telephone their 'drawing rooms' from the fraternity houses and have to wait only ten minutes or so.

DREAM STICK. Cigarette.

DRIZZLE PUSS, DRONE, DROOL, DRIP. These vulgar monosyllables are applied to anyone not up to par socially, or of a more disgusting appearance than the speaker.

DUGAN. Cigarette.

EL FOLDO. Failure to make the grade.

FEED. A group of people congregated in a room rapidly consuming the contents of someone's box from home, all talking about other people who aren't there. This function occurs late at night, preferably below, above, or next to a room where people are trying to sleep. The menu invariably consists of such indigestibles as Ritz crackers, peanuts, shoestring potatoes, and cheese spread with cokes.

FISH SKIN. A dollar bill.

GET OFF ME. 'Stop criticizing me.'

GO THE ROUND. To go to see everyone, usually a vicious circle.

GOON CHILD. A dumb or simple person.

HACK. To paddle a freshman or pledge.

HACKING. Necking, petting, spooning, courting, depending on how old you are.

HEPPY PEPPY. An expression denoting happiness, excess of pep.

HE'S AN ELMER. Refers to a dumb and simple boy, inexperienced.

IDLE YOUR JIVE. 'Slow down in speaking.'

IT'S YOUR NICKEL, GO AHEAD. Telephonic expression meaning 'start talking, I'm waiting.'

JEEP. To complain, grumble; or a complaint.

JEEZY PEEZY. An expression denoting surprise or disgust.

JIVE ON THE BOX. Music on the radio.

JUMP THE HURDLE. To get married.

LIBERTY BELL. Serving bell in dining hall.

LONG GREEN. Paper money of any denomination, though the larger the sum, the rarer the reference.

MAKE UP MY MIND. 'Hurry up and decide if you are going to decide, so I may know what is going to happen.'

MOUNTAIN GOAT. A disgusting or ugly person.

NOW YOU'RE COOKING WITH GAS. 'Now you're getting somewhere.'

NOW YOU'RE LOGGIN'. 'Now you're getting the right idea.'

ON THE HOOK. This phrase is shouted in a loud voice, indicating that a telephone call is waiting for the shoutee.

PASS THE YELLOW. 'Pass the butter.'

PLANT A PIN. The process by which a fraternity man signifies his willingness to wait in the hall for the same girl every time. It consists of presenting her with his pin to wear, the operation being completed by the singing of his or her fraternity song in the dining room to the accompaniment of her blushes.

PUT IT IN YOUR EAR, BUD. 'Save it for future reference.'

QUICK LIKE A BUNNY. Swift.

RIGHT IN THERE PITCHIN'. Putting forth one's best efforts, doing all right.

ROOMIE. The person who occupies the other three-fourths of one's room, borrowing everything from hairpins to lecture notes.

SCHWA. Greeting such as 'Hello' or 'Hi.'

SHOVE IN YOUR CLUTCH. 'Move along.'

SHUFFLE THE PASTEBOARDS. To play cards.

SKID THE GREASE. 'Pass the butter.'

SLING THE BULL, BULL, BULL SESSION. These are all closely related words and refer to an institution which is an integral part of college life . . . heated discussion, generally late at night, of morals, movies, motives, and Men, or anything else that comes to mind. 'Bulling,' 'slinging the bull,' are verbs, and 'bull session' is the name given to the result. It is often, but not necessarily, accompanied by a 'feed.'

SLURP. A student trying for a teacher's favor.

SOLID. All right, 'swell,' 'right on.'

SOME COOKER. An attractive girl.

SORRY JOE. A dumb person.

STAGNATE. To sit around doing nothing.

START FIRING. 'Go ahead.'

STUFF IT. To retract a statement.

TANK. To fail.

TANKED. Intoxicated.

THAT AIN'T HAY. 'That is worthy of recognition.'
THAT CURDLES ME. 'That annoys me very much.'
THAT'S NO DREAM; THAT'S NO FABLE, MABEL; THAT'S NO LIE; THAT'S NO SPOOF. 'That's right,' or 'I agree with that.'
TIME'S A-WASTING. 'Let's hurry'; time is passing.
TOSSING THE OX. Bragging or exaggerating the facts.
TROUT. A cold, unemotional person.
WHAT A LOSE! 'What a loss!' A failure to accomplish something.
WHAT ABOUT MY CARCASS? 'What am I going to do while you are busy?'
WHAT'S COOKIN'? 'Is anything happening?'
WHAT'S ON THE FIRE? 'What is planned; what is going to happen?'
WHAT'S YOUR TROUBLE, BUBBLE? 'What is the matter with you?'
WHIFFLE BOARD. A pin-ball machine.
WHIP DOWN TOWN. To rush down town.
YOU AIN'T JUST A-WHISTLIN' DIXIE; YOU AIN'T JUST BEATIN' YOUR GUMS; YOU AIN'T JUST CLACKIN' YOUR TEETH; YOU AIN'T WOOFING; YOU CAN SAY THAT AGAIN; YOU'RE ON THE BEAM. Terms denoting satisfaction and agreement.

WILLIAM WHITE
U. S. Army Signal Corps

FILMESE

'There are certain persons in Hollywood who firmly insist that their barometers indicated "cyclone" three days before the arrival of Betty Hutton, country's Number One *Jitterbugette,* to make her motion picture debut. When beautiful *boy-o-boy* Betty swung her gams out of the plane, passengers said it was the roughest ride they'd ever had.' Barney Oldfield in Lincoln, Nebraska, Sunday *Journal and Star,* April 12, 1942.

'We liked Senorita Eros Volusia, the Spanish dancer, very *muchissimo.*' Bernie Harrison in the Washington *Times-Herald,* February 2, 1942.

'Vance Heflin, as his only true friend, almost steals the show—and he must be good to rob Taylor of one iota of glory, Bob's that *socko.*' The *Shadow Stage* (*Photoplay* combined with *Movie Mirror*), March, 1942, p. 6.

'Pal Joey—*Musigirl* Hit of the Town. Big All-Star, *All-Girly* Array.' Advertisement in the Chicago *Tribune,* January 30, 1942.

'Now the Gables give small house parties for a few close friends. Instead of night clubbing with the rest of the *glitterbugs,* she [Carole Lombard] goes on hunting trips with her husband.' *Screen Guide,* February, 1942, p. 13.

'Former Connie Stalcup, who sang as Connie Starr, and is from Lincoln, *mama'ed* a girl named Susan in Baltimore, Md., Feb. 6. She's Mrs. J. O. Sidell, wife of a musician.' Barney Oldfield in Lincoln, Nebraska, Sunday *Journal and Star,* February 15, 1942.

'He knew all about rackets. . . . But she taught him about *racket-dears.*' Advertisement of A Gentleman at Heart, starring Cesar Romero and Carole Landis. Spring, 1942.

'My Own *Super-Superlative.*' Heading for a section contributed by Hedda Hopper in the March, 1942, issue of *Shadow Stage,* p. 42.

'Wilder and Monroe took him into a nearby *drinkery,* and over a foamy stein told him they were a couple of writers from Sam Gold-

win's studio.' Lincoln, Nebraska, Sunday *Journal and Star,* February 8, 1942.

'Ole Olsen and Chic Johnson . . . have taken their show and transcribed it to the screen with all its wow and zest, fuss and feathers, madness and *nitwittery.' Shadow Stage,* March, 1942, p. 41.

'Next week—Tuneful *Musicarnival,* starring Jerry Colonna, Judy Canova, Alan Jones.' Newspaper advertisement, May, 1942.

'But lovely Gene Tierney . . . had to practice strenuously to get her muscles to unbend so she could *hulundulate* properly. Gene portrays a South Sea island native damsel.' Lincoln, Nebraska, Sunday *Journal and Star,* March 1, 1942.

An advertisement of Whispering Ghosts with Milton Berle, termed a 'Ghost-to-Ghost Hook-Up,' announces 'Your blues won't stand a chance as this *funatic* goes ahaunting.' May, 1942.

'It's Gracie Allen from start to finish and, while we think Gracie in average doses is fun, too much is *dis-gracie* to any story that wants to hang together.' The *Shadow Stage,* March, 1942, p. 95.

TWO NOTES BY MR. BYINGTON

1. 'White hope'

The origin of the phrase *white hope* ought to be put on record, for there is a move under way to treat *white* as an intensive before *hope* when *hope* is concrete (usually personal) and then to disuse in concrete sense the simple noun without the adjective, just as *the test of* is now obsolescent among us in non-technical use, displaced by *the acid test of.* The new use of *white hope* has now become regular in the columns of *Time,* which has lately printed *whitest hope;* and I now see 'Auchinleck became the white hope of the British public' in an article by T. H. Thomas in the *Atlantic.*

In 1908-1915 Jack Johnson, a very black negro, was pugilistic champion of the world. He was personally popular among the devotees of the ring, but there was a general feeling that the self-respect of the white race required that the championship should be in white hands. Therefore there was an eager watch for any white man who seemed likely to be able to win the title; and anybody who was expected to do it was hailed as a *white hope,* that is, a hope of the white race. At length big Jess Willard, one of the most conspicuous 'white hopes,' was successful. Then, of course, there was no more demand for a white hope, and nobody any longer had any use for the phrase. If still used, it was used with an allusion to the recent state of the pugilistic racial issue; but it soon passed out of use except among the most slovenly users, men too slovenly to care for its meaning. From their possession it has now risen into a sort of respectability again, but its users forget that it was intended to have any meaning for which *rosy hope* or *golden hope* would not have been at least equally appropriate.

As to pugilism, the racial feeling survived for a while, and some white champions refused to meet any col-

ored challenger lest the championship should fall into black hands again. Today this seems to be a thing of the past; any new challenger for Joe Louis's title is an object of interest on the sporting pages, as in the case of any champion, but the fans are quite contented that Louis should hold the championship as long as he may.

2. 'To hit'

In *American Speech* for October Mr. Bolinger cites instances of *hit* in senses which he defines as 'To go at something vigorously. To indulge in, take to greedily.' The definitions, I think, have at once too little limitation and too much: too much, because this usage does not (or at least once did not) connote 'vigorously' or 'greedily'; too little, because the verb is not equally applicable to all kinds of indulgence. One would not speak of hitting photography or slang; and I should consider it catachrestic to speak of hitting ice cream, though it might be said as a wilful catachresis—not likely to be said as an accidental one.

The fundamental locution is *hit the pipe,* which is (or at least for some time was) slang for smoking opium. The verb *hit* could not be used of a tobacco-pipe; the phrase connoted opium. I remember in a bit of flimsy sent in by a Chinese reporter to the New York evening papers in 1891, relating to the Chinese New Year or some other grand occasion, that a certain eminent local Chinaman had been busy through the day except for a little time taken off 'to hit his pipe'; but the customary phrase was hit *the* pipe rather than *his* pipe. (My citation of a Chinese reporter should not mislead anybody into seeking a Chinese idiom as the original; he was using the phrase as American language.) At a later time I remember a newspaper joke about a wag who announced that So-and-So had taken to 'hitting the pipe,' and, after receiving from his listeners the expected comments based on the understanding that opium-smoking was meant, explained that he had seen the man knocking soot out of a length of stovepipe. Most of the locutions Mr. Bolinger cites are more or less consciously echoes of *hit the pipe;* but I think *hit the grub* may be a hybrid between this and *hit the hay,* whose ancestry may be traced among the *hit* phrases in Weseen's *Dictionary of American Slang;* is *hit* the trail the patriarch of all that line? Note *hit gravel* or *hit the gravel* as a brakeman's order to a ride-stealer to jump off from a freight train; Weseen has *hit the dirt.*

STEVEN T. BYINGTON
Ballard Vale, Massachusetts

INGRAHAM'S 'SOUTH-WEST' AS A SOURCE OF AMERICANISMS

The South-West, 'by a Yankee,' published in 1835, has been a source whence the *DAE* has drawn many of its citations of American words (cf., e.g., *bagassee, baggage-car, bearer* (2), *Bermuda grass, brogans* (?), *cabaret, double-jaded, Havana cigar*). In addition to the words in the *DAE,* the following words previous-

ly attributed as 'firsts' to Sealsfield's *Cajütenbuch,* 1841 (*American Speech,* April, 1941, p. 109 ff.), are found in *The South-West: 'bacca'* (II, 240); *flower-pot plant* (II, 119); *sporting gentleman* (II, 10).

The word *southron* for southerner, common to both above-named works, is worthy of notice. *The South-West* (II, 103): 'Very true,' replied the southron, 'but these few acres yielded me annually from ten to twelve bales of cotton.' (See *Cajütenbuch,* Vol. 15, pp. 81, 276, 277, 319 in edition of 1847).

Finally the following words, either not yet lexically recorded, insufficiently recorded, or recorded in citations dated subsequent to the appearance of *The South-West,* demand attention.

Brag n., a card game. II, 10: 'the tables were surrounded with players, at two of which they were dealing "faro"; at the third playing "brag." ' (The *DAE* has citations dated 1845, 1852, 1871.)

Challys n., (see quotation). II, 33: 'Silks and satins, gros de Swiss and gros de Naples, challys and shawls, Grecian laces and Paris gloves.' (The *DAE* has the word used in an attributive sense in citations beginning with 1838; the *NED* has *Challis,* 1849 *Blackw. Mag.* LXVI, 476 'Broad cloth and silks, challis and shawls'; hence Ingraham's becomes the earliest recorded appearance.)

Cistern-sugar n., a type of sugar. I, 240: 'When all the molasses is removed from the cistern, an inferior kind of sugar is re-manufactured, which is called *cistern-sugar.*' (Not in *DAE.* See *NED* Supplement under *Cistern,* 7.)

Piccaiune n., picayune. I, 205: 'A piccaiune, the smallest currency of the country.' [Footnote: 'Properly, *piccaillon,* but pronounced as in text.'] (The *DAE* has no earlier quotation for above forms of the word, but the *NED* Supplement quotes the above from Ingraham in part.)

Roundabout n., a roundabout jacket. II, 193: 'The usual uniform of slaves, . . . consisting of a fashionably shaped, black fur hat, roundabout and trousers of coarse corduroy velvet.' (The *DAE* has quotations dated 1836, 1850, 1877, this despite the fact that the *NED* Supplement (1933) cites American sources as early as 1818 and 1823 [J. F. Cooper].)

Snorter n., a nickname for a type of dweller in the Ohio valley in the region of Kentucky. I, 105: 'Here are congregated the primitive navies of Indiana, Ohio, and the adjoining states, . . . manned by "real Kentucks" — "Buckeyes" — "Hooshers" —and "Snorters." ' (See Thornton under 'Ringtail roarer,' especially under date 1859; see also Bartlett, *Dict. of Americanisms,* and *NED,* under *Snorter,* 2 a, both of which have quotations dated 1848.)

JOHN T. KRUMPELMANN
Louisiana State University

		Bi-labial	Labio-dental	Dental and Alveolar	Retroflex	Palato-alveolar	Alveolo-palatal	Palatal	Velar	Uvular	Pharyngal	Glottal
CONSONANTS	Plosive	p b		t d	ʈ ɖ			c ɟ	k g	q ɢ		ʔ
	Nasal	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
	Lateral Fricative			ɬ ɮ								
	Lateral Non-fricative			l	ɭ			ʎ				
	Rolled			r						ʀ		
	Flapped			ɾ	ɽ					ʀ		
	Fricative	ɸ β	f v	θ ð | s z | ɹ	ʂ ʐ	ʃ ʒ	ɕ ʑ	ç j	x ɣ	χ ʁ	ħ ʕ	h ɦ
	Frictionless Continuants and Semi-vowels	w | ɥ	ʋ	ɹ				j (ɥ)	(w)	ʁ		

VOWELS	Front	Central	Back
Close	i y	ɨ u	ɯ u
Half-close	e ø		ɤ o
		ə	
Half-open	ɛ œ		ʌ ɔ
	æ	ɐ	
Open	a		ɑ ɒ

(Secondary articulations are shown by symbols in brackets.)

OTHER SOUNDS.—Palatalized consonants: tʲ, dʲ, etc. Velarized or pharyngalized consonants: ɬˠ, đˠ, zˠ, etc. Ejective consonants (plosives with simultaneous glottal stop): p', t', etc. Implosive voiced consonants: ɓ, ɗ, etc. ɾ̝ fricative trill. σ, ϱ (labialized θ, ð, or s, z). ʅ, ʒ (labialized ʃ, ʒ). ʇ, ʗ, ʖ (clicks, Zulu *c*, *q*, *x*). ɻ (a sound between r and l). ʍ (voiceless w). ɪ, ʏ, ʊ (lowered varieties of i, y, u). ɜ (a variety of ə). ɵ (a vowel between ø and o).

Affricates are normally represented by groups of two consonants (ts, tʃ, dʒ, etc.), but, when necessary, ligatures are used (t͡s, t͡ʃ, d͡ʒ, etc.), or the marks ‿ or ⁀ (t͡s or t‿s, etc.). c, ɟ may occasionally be used in place of tʃ, dʒ. Aspirated plosives: ph, th, etc.

LENGTH, STRESS, PITCH.— ː (full length). ˑ (half length). ˈ (stress, placed at beginning of the stressed syllable). ˌ (secondary stress). ˉ (high level pitch); ˍ (low level); ˊ (high rising); ˎ (low rising); ˋ (high falling); ˏ (low falling); ˆ (rise-fall); ˇ (fall-rise). See *Ecriture Phonétique Internationale*, p. 9.

MODIFIERS.— ̃ nasality. ̥ breath (l̥ = breathed l). ̬ voice (s̬ = z). ʰ slight aspiration following p, t, etc. ̝ specially close vowel (e̝ = a very close e). ̞ specially open vowel (e̞ = a rather open e). ̫ labialization n̫ = labialized n). ̪ dental articulation (t̪ = dental t). ʲ palatalization (ż = ʒʲ). ˔ tongue slightly raised. ˕ tongue slightly lowered. ˒ lips more rounded. ˓ lips more spread. Central vowels ɨ̈ (= ɨ), ɯ̈ (= ɯ), ë (= əˌ), ö (= ɵ), ɛ̈, ɔ̈. ̩ (e.g. n̩) syllabic consonant. ̯ consonantal vowel. ʃˢ variety of ʃ resembling s, etc.

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